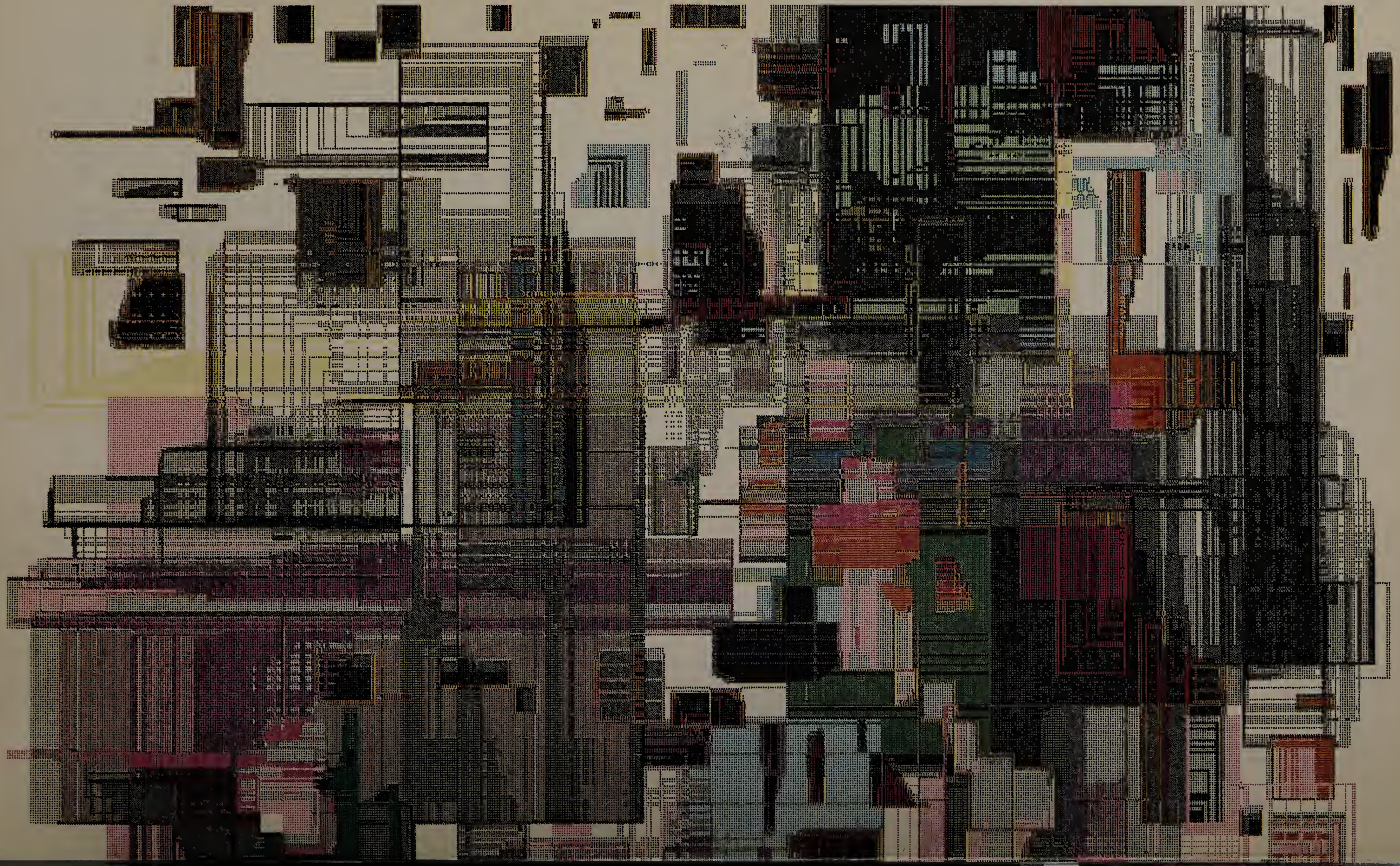
MASSACHUSETTS COLLEGE OF ART 90|92



JACQUELINE CASEY

Marie Cosindas

Front cover: an original computer generated work by MassArt alumna Jacqueline S. Casey.

The former Director of Design Services at the Massachusetts Institute of Technology, Jacqueline S. Casey has been a graphic designer there since 1955; she and others, basing their work on the rational design method of Swiss graphic designers of the 1950's, were responsible for creating the renowned "MIT Style." Jacqueline Casey's posters announcing arts and other events at MIT combine a lively sense of word-play and invention with an unerring instinct for proportion and color. Her work, elegant and engaging, has been exhibited internationally and examples have been acquired for the permanent collections of the Museum of Modern Art, the Cooper-Hewitt Museum, the USIA, and the Library of Congress. She has been a guest lecturer at colleges throughout the Northeast. Featured in numerous articles and surveys on graphic design, her work is the subject of a forthcoming book, *MIT/Casey: Thirty Years of Graphic Design and More*, which will be available from the MIT Press in 1991. Jacqueline Casey was the recipient of the William J. Gunn Award for 1988, given by the Creative Club of Boston, and is a member of the Alliance Graphique Internationale; in 1990, she accepted an Honorary Doctorate of Fine Arts from the Massachusetts College of Art.

Jacqueline Casey first touched a computer in August, 1989. She is entirely self-taught. Upon her retirement from MIT's Design Services in February, 1989, she was appointed visiting design scholar in the Visible Language Workshop at the MIT Media Lab. While collaborating in design research, she began experimenting with Studio 8 software on a Mac II. She describes working on a computer for the first time as a liberating experience: without familiar tools, she discovered a new, devil-may-care attitude towards art-making. Finding her inspiration within the capacities of the various Studio 8 programs, she is steadily working her way through the menus and, along the way, creating a new collection of complex and arresting images.

9092

Massachusetts College of Art
621 Huntington Avenue
Boston, Massachusetts 02115
617-232-1555

Jacqueline Casey

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Massachusetts College of Art does not discriminate in admission, access or treatment in its programs and activities or employment policies or practices on the basis of race, creed, sex, sexual orientation, color, national or ethnic origin, marital status, veteran status, religion, age or disability. Accordingly the Massachusetts College of Art complies with federal and state statutes and regulations and with institutional policies which may be amended from time to time. Inquiries regarding compliance with Title VI, Title IX and the College's Affirmative Action Policies may be directed to the Director of Affirmative Action, Massachusetts College of Art, 617-232-1555 ex. 201. Inquiries regarding compliance with Section 504 may be directed to the Vice President for Student Affairs, Massachusetts College of Art, 617-232-1555 ex. 372. In all cases inquiries may also be directed to the Regional Director, Office of Civil Rights, US Department of Education, J. W. McCormack Building P.O.C.H, Room 222, Boston, MA 02109-4557.

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Students are expected to be familiar with the contents of this publication and are personally responsible for complying with all rules and regulations of the College. Matriculating students are solely responsible for completing all degree requirements.

Policy statements and fee schedules as published in this catalog reflect information which was current at the beginning of the academic year 1990–1991. Such statements and schedules are not intended to be and should not be relied upon as statements of contractual undertakings. Although the College provides notice concerning changes of policy and fee schedules as is reasonably practicable under the circumstances, it reserves the right in its sole judgment to implement new rules and regulations and to make changes of any nature in its program, calendar, procedures and standards, degree requirements, and academic schedule—including, without limitation, changes in course content and class schedules. Administrative policies of a systemwide nature (e.g., admissions policies, tuition, and fees) are subject to change by the Massachusetts Board of Regents of Higher Education without advance notice.

When changes are necessary, the Massachusetts College of Art exerts reasonable efforts to provide comparable or substantially equivalent instructional services and facilities for those originally designated. However, it assumes no liability for failure to deliver or for delay in delivering such services (including those in support of academic functions or student life) when the causes for such failure or delay are beyond the reasonable control of the College—which causes include, without limitation, the following: power failure, fire, accident, natural disaster, work slowdown and strikes, loss of personnel, changes in funding, and acts of public authorities.

MASSACHUSETTS COLLEGE OF ART 1873

THE MASSAR

Computer collage. **Marion Finkle.** Sources: Matisse, Marisol, Jasper Johns, Roy Lichtenstein, Jennifer Bartlett.

BOOK volume 2

The last MassArt catalog (1988–90) represented a departure from typical catalog imaging. Instead of a collection of photographs of students, the campus, or student work, MassArt faculty and students created images specifically for the catalog. This collection of Polaroid 20 x 24 self-portraits was spearheaded by MassArt alumni William Wegman's cover portrait of his dog, Fay Ray. The 1988–90 catalog received awards from many design juries, including the Creative Club of Boston and *Print Magazine*.

This year we have continued the tradition. The following pages contain original computer-generated images which each concentration at the college created for this catalog. The images were produced through collaborations between faculty, students, and technicians in the Computer Arts Learning Center (CALC) at the Massachusetts College of Art.

CALC's six studios of computer tools contain the following hardware and software employed in the creation of the images:

The Amiga lab houses Amiga workstations with digitizing peripherals for computer photography. Software used by the lab includes Deluxe Paint, DigiPaint, Photon Paint, DigiView, PixMate, and Butcher, which are commercial software; and Image Engine, a digital darkroom effect software being developed by Hu Hohn and Jim Weiner of the CALC lab with Dot Krause, an Environmental Design faculty member.

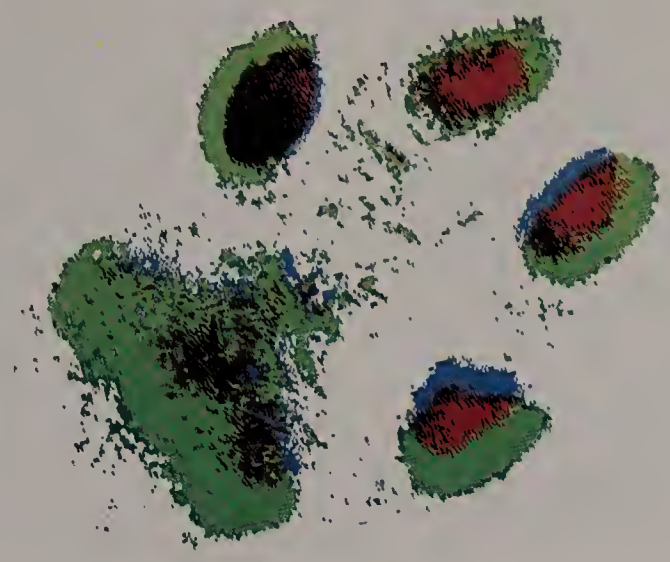
The Targa lab houses IBM clones with Targa 16 boards installed in each one. The software used is AT&T's TrueVision Image Processing Software (TIPS, a Paint software), AT&T's Topas (3D modeling and animation software), and RETINA, image processing software currently being developed by Ron Wallace, a SIM faculty member.

The MacIntosh lab consists of Mac Plus and SE20 computers. Software used is FreeHand, a graphics program.

The variety of software processes available in the CALC labs has led to the creation of this complex, multi-facetted collection of original work. Using a video camera and special image processing software, the students, faculty, and technician artists who collaborated on producing the catalog images were able to call up photographs, slides, or videotape directly onto their computer terminal screens. Some of the artists then "grabbed" and manipulated portions of the source images to make collages. Others processed whole images with digital darkroom effect software to evoke unique visions of color and texture. Processes are combined; images are bent, flipped, flattened, or made to seem three-dimensional; "classic" works appear side by side with self-portraits.

The image for the Architecture section is a special example of the creative process at work at MassArt. This image was made by recycling last year's catalog image, which featured an environment constructed in one day by the architecture students and faculty from recycled building materials. The catalog photograph, from a Polaroid 20 x 24 camera, was digitized, loaded into a True Basic program format, and processed with a True Basic program; the software used has been developed by Hubert Hohn, Director of the CALC lab, Meg Hickey, Chairperson of the Environmental Design Department, and Brian Williams, Class of 1990. The program looks at random regions below a shifted cosine wave, finds the dominant and next to dominant colors, and draws a symbolic building form in the two colors. Working its way down with gravity it builds a graphic city—demonstrating that the germ of a city is in every structure.

These catalog images are symbolic of the creativity and collegiality which characterize MassArt, a truly original institution.



PHOTO

ART HISTORY

Image processed computer collage. **Diane Sniezek.** Sources: Botticelli's *Birth of Venus* and *Madonna of the Magnificat.*

APHY

45 DEGREES 5 SECONDS

FOUR DIMENSIONAL EVENT

EXPERIMENT #1

DAYS 48 1989/130 1990

WITH TIME THE EXPERIENCE OF SPACE IS ADJUSTED

MEMORIES FADE,

EVENTS ARE EXPANDED AND CONTRACTED

TO SYNTHESIZE MEANING FROM

OUR VISION.

Image processed photographic series with text. Bruce Myren.

CERAMICS

Image processed photograph. **Mike Couch** and **Ben Ryterband.** Model: Kelly Burke.

CORE

Computer Collage. **Suzzette Bernard** and **Shoushan Kouyoumjiam.** Sources: Core student images.

PAINTING

Image processed photograph. Jim Weiner.

STUDIO EDUCATION

ART EDUCATION

Image processed photograph. Jim Weiner.

SIM

Computer collage. **Dianne L. Roman.** Sources: Muybridge; Atget; self-portrait; other photographs.

VIDEO

Video composite. John Russell.

PRINTMAKING

ART

Computer collage. Donna Letteriello.

CERTIFICATION

DUCATION

Image processed photograph. **Jim Weiner.** Source: Saturday Studios photo.

SCULPTURE

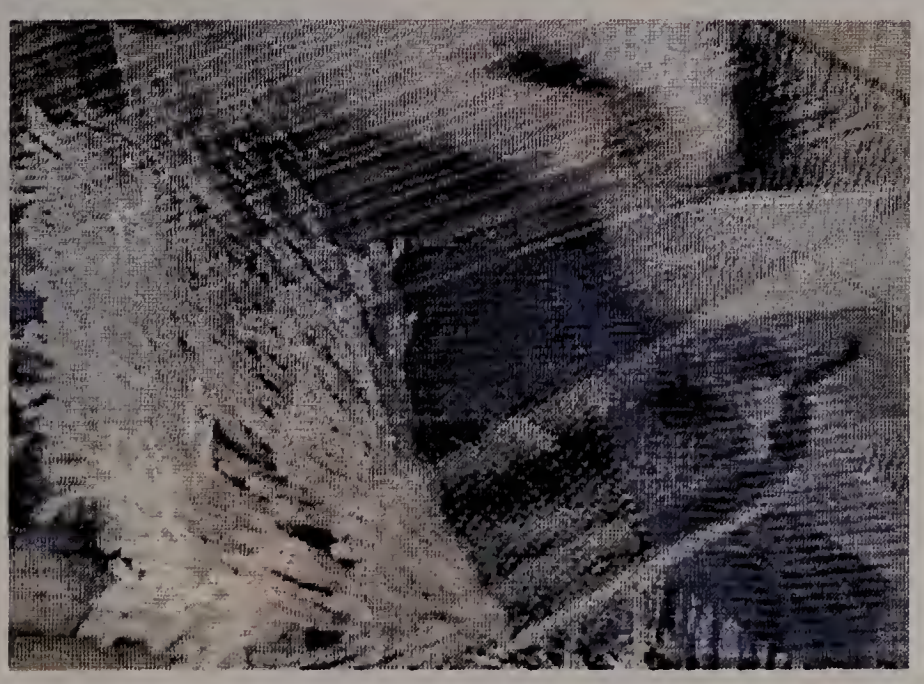
Computer painting over digitized photograph of gorilla and faculty member George Greenamyer. Mike Couch and Matthew Gilreath.

METALS

Computer collage with 3D modelling. **Dianne L. Roman.** Sources: work by Metals students Deborah Ford, Beth Troiji, and Matthew Trotter.

ARCHITECTURAL DESIGN

Algorithmic drawing over digitized Polaroid photograph. **Meg Hickey.**



FIBERS

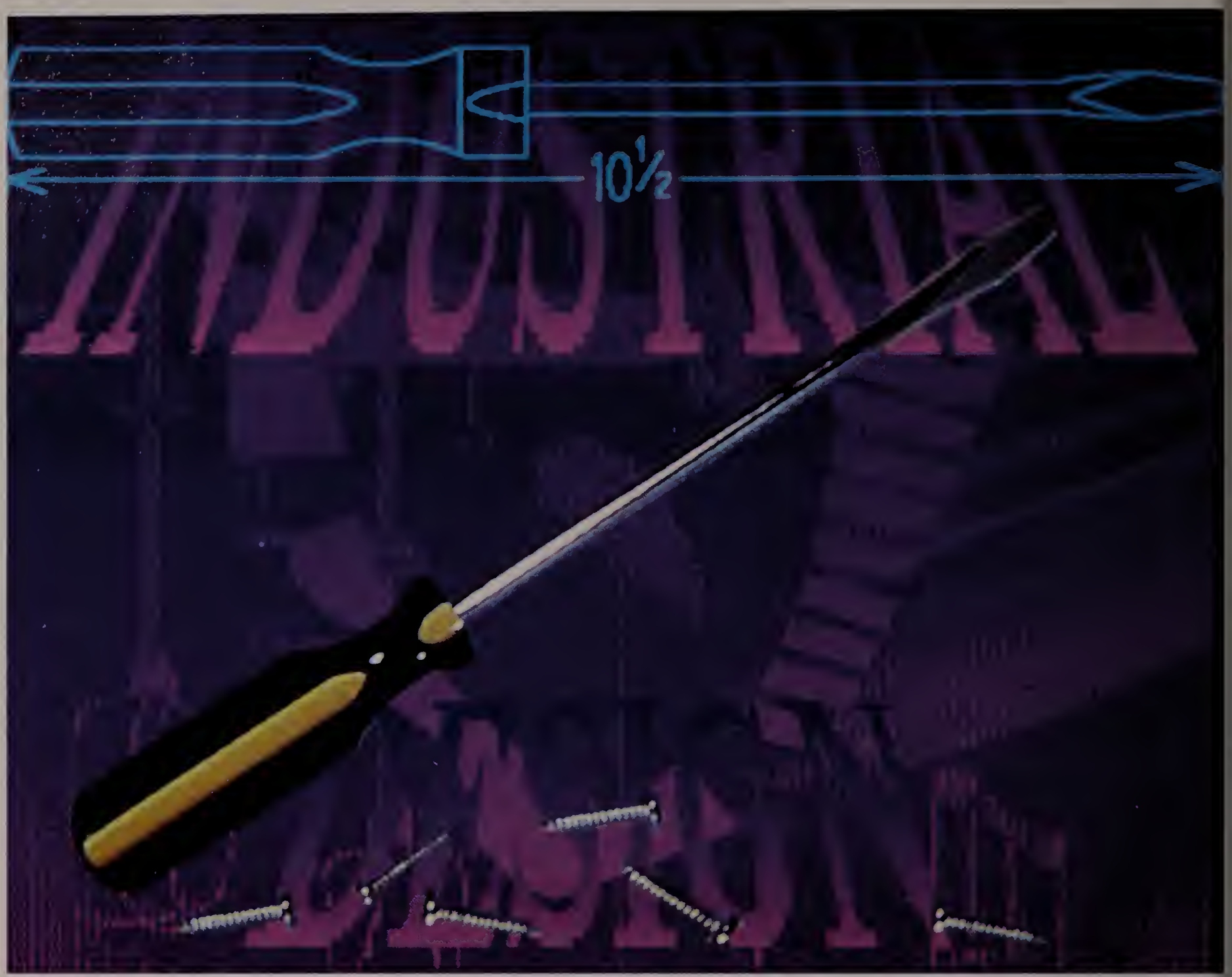
Computer collages. **Sandy Costa.**

FASHION DESIGN

Computer collage. **Lourdes Romao.** Sources: Michelle Guiliano—Air France ensemble; Andrew Chan—fashion sketch.

CRITICAL STUDIES

Computer collage. **Elizabeth Brunner.** Sources: Critical Studies faculty portraits; cultural artifacts.



INDUSTRIAL DESIGN

Computer collage and painted image. David LaFalam, Jr.

ILLUSTRATION

Computer illustration. **Dean S. MacManus.** Source: original drawing.

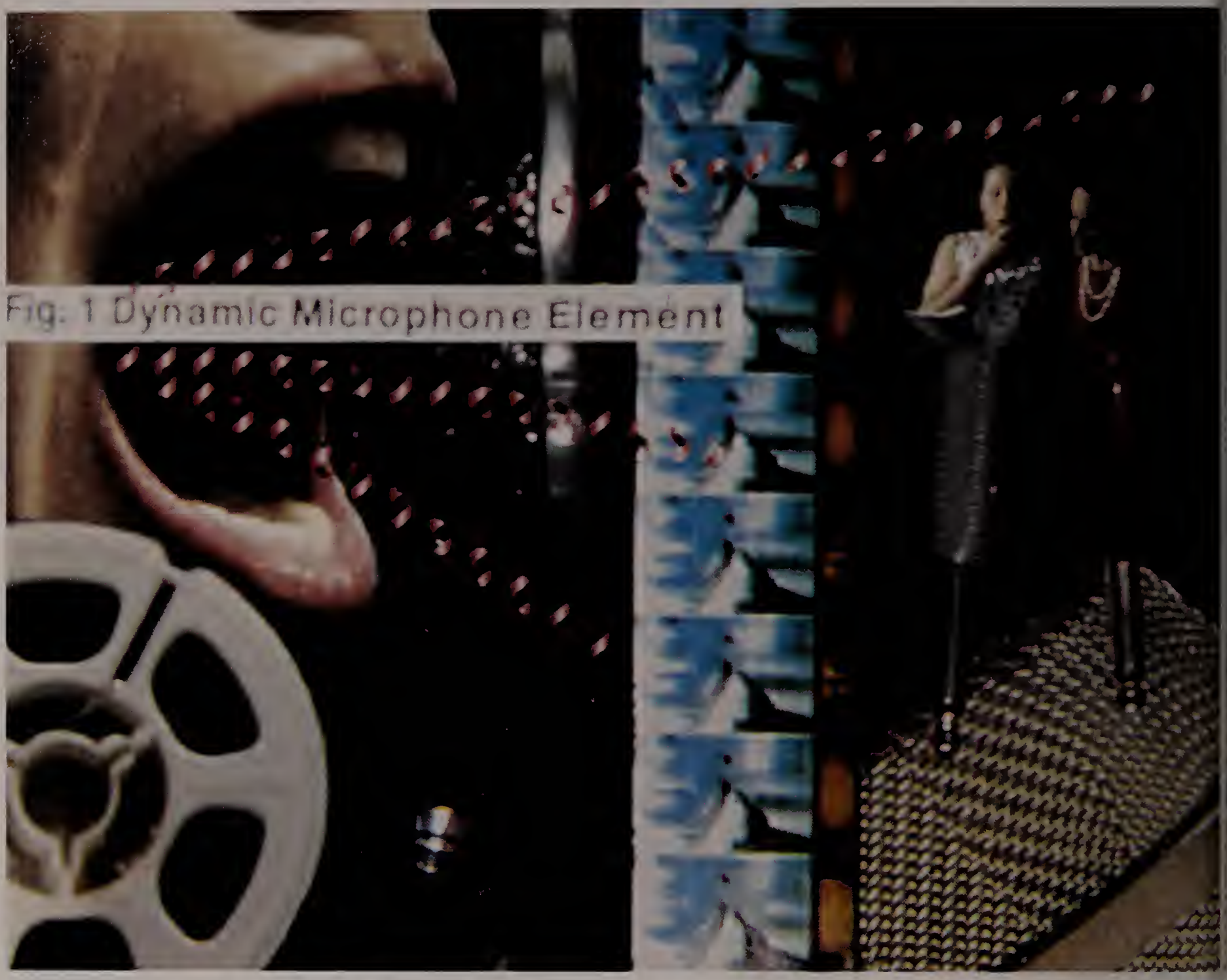


Fig. 1 Dynamic Microphone Element

FILMMAKING

Computer collage. Ellen Pincus and Darcy Herberick. Sources: self-portraits

GRAPHIC DESIGN

Digitized graphic collage. Lourdes Romao.

ART EDUCATION

MUSEUM EDUCATION

Computer collage. Marion Finkl

GLASS

Computer collage. **Harbhajan Khalsa.** Source: video images.

A view of the newly renovated Main Gallery of the College and the 1990 Annual Student Exhibitic

PRESIDENT'S MESSAGE

The Massachusetts College of Art, now in its 117th year of service, remains the only publicly supported, free-standing college of art in the country. It is also among the best professional institutions of its kind in the United States. The College has among its chief assets a dedicated and talented faculty and staff, a creative and lively student body, and an active and committed Alumni Association.

As a professional degree granting institution, we foster an environment that allows for the maximum development of a given student's potential. We have competencies in a wide variety of visual arts disciplines. The scope of our curriculum, as this catalogue indicates, includes the option to concentrate in a selection of special opportunities that include dual majors in several areas.

The College of Art is also a center for the total education of the individual and thusly, offers an appropriate background in Critical Studies that enables our students to become well-rounded professionals capable of participating in all aspects of society.

Through our certificate and graduate degree efforts we offer programs to a wide range of qualified individuals who at once enhance and enrich our mission and mandate to our community.

MassArt is very proud of its past and all of us who are associated with the College look forward to the 1990's and its challenges. We hope that you will be able to join our tradition of excellence in the arts in order to prepare your own future, a future that hopefully will carry you and our democratic way of life well into the 21st Century.

William F. O'Neil, Ed.D.
President

MISSION STATEMENT

Founded in 1873, the Massachusetts College of Art is the only independent state supported four-year art college in the United States. The College provides an accessible professional education of the highest quality in the fine and applied arts based on a solid liberal arts foundation.

In its Boston location, the College enhances and, at the same time, benefits from the Commonwealth's outstanding cultural environment. The graduates of the College fulfill business and community needs for artists, designers, educators, and other professionals whose skills and perspectives are uniquely valuable.

The College integrates the cultural diversity of the community into its undergraduate, graduate, and continuing education programs. It actively seeks to develop a multi-ethnic and racial campus community that reflects the Boston area and the Commonwealth as a whole.

Professionally oriented, the College offers students an environment in which each student can realize his/her maximum potential as a creative individual. The key to developing the potential is the College's diverse faculty of artists, scholars, designers, and educators dedicated to the highest standards of professional work, and a flexible curriculum encompassing the broadest possible scope of studio, academic, and specialized programs.

Through self-motivated educational experience and democratic participation in College operations, students are presented with the opportunity for personal growth. By combining academic and artistic achievement, Massachusetts College of Art graduates are prepared for leadership positions in all aspects of our society.

Massachusetts College of Art's founding is a landmark in our nation's history. In 1873, when the State's legislature established the Massachusetts Normal Art School, it fully intended to place Massachusetts in the vanguard of industry and education. The City of Boston and the Commonwealth jointly brought the College's founding director Walter Smith from England because he was renown for his commitment to artistic education for everyone.

By the 1860's, industrialization in Massachusetts, which had begun so ambitiously, was feeling the encroachment of other states' growing industries. Massachusetts' response to the threat was to use art to preserve and advance the superiority of the state's markets. A public normal art school would assure prosperity for Massachusetts for generations to come. Art-makers and designers trained at the Massachusetts Normal Art School would know how to produce marvelous objects within our borders, and their work would be sought across the nation. Artist/teachers, also trained here, were needed to cultivate the artistic abilities of the youngest citizens, so that they too could grow up to make and consume only the finest, most beautiful things.

From the College's inception, MassArt's mission was explicitly to enable people of all classes to have access to what was otherwise the opportunity of the affluent: an art education. MassArt's history is of special interest because the faculty and alumni/ae indeed have made significant contributions to American art, design, and art education. The alumni/ae are known throughout the country through their work in museum collections and exhibitions, through their research and publications, and through their influence on colleagues and students.

MassArt from 1888 has had an Alumni Association. Publications from the 19th century through our time record the changing interests and enthusiasms of the students. They also share a remarkable consistency. Though the College's name changed from the Massachusetts Normal Art School in 1926 to Massachusetts School of Art, and later again to the Massachusetts College of Art, the alumni/ae consistently remained loyal to their alma mater. Perhaps their greatest loyalty is their recommendation of this college to those close to them. The MassArt network is testimony to over a hundred-year realization of our chartered mission.

from the Mass Turnpike: Take exit 21, Prudential Center, and follow Huntington Avenue to the College.

from Route 93: Take Storrow Drive exit and follow Storrow Drive to the Copley Square-Back Bay exit. Turn right on Beacon Street, left on Exeter street, pass the Lenox Hotel and turn right on Huntington Avenue. Follow Huntington Avenue to the College.

from Route 128: Take Route 9 exit and follow Route 9 to Huntington Avenue. Or take the Mass Turnpike as indicated above.

The Massachusetts College of Art is in the Fenway/Back Bay section of Boston. The College is surrounded by a park, the Fens, with its victory gardens, ball fields, and paths for bike riding and walking; the Museum of Fine Arts and the Gardner Museum; ten other colleges and universities and two public and one private high schools; some of the world's great hospitals; apartment buildings constructed around the turn of the century; and many small restaurants and stores.

The seven–building campus on Huntington Avenue is the permanent home of the College, inherited from Boston State College when it merged with the University of Massachusetts at Boston. A capital outlay program is underway converting and renovating facilities built for a general purpose liberal arts college into those required for a specialized college of art.

Some of MassArt's programs remain housed in the Longwood Building, a few blocks down Longwood Avenue from the Huntington Avenue campus. The Longwood Building was built for the College of Art in 1930 and remains the home for those facilities that are most difficult to relocate—the foundry, glass furnaces, kilns, metal–working shops, and such. The next ten years will see changes and accommodations as the College continues to upgrade and transform our new permanent home and incorporate all of what is now in Longwood into the Huntington Avenue complex.

Even though MassArt's facilities will be spectacular once renovated, they are already amazing. Students in most departments have the option of establishing studio work spaces on campus; equipment and facilities are provided for the traditional materials of the arts—bronze, ceramics, fibers, glass, paint, ink, etc.—as well as contemporary innovations in computers, video, film, performance, and installations. There are several gallery spaces, three theaters, a student center, a gym, fitness center, school store, and a courtyard and other spaces for sitting and talking and planning your next project.

Handicapped Access

All of the College's buildings are currently at least partially accessible to wheelchair users. The College has begun the process of removing barriers to access in the rest of the campus and moves classes to accessible areas where available and appropriate.

Morton R. Godine Library

The library, occupying the top two floors of the Tower Building, is the showplace of the College. With over 85,000 volumes, 700 films, 350 videotapes, records, posters, the College Archives and Rare Book Collection, it is a treasure-house of information focusing on the arts, design, media, education, and general liberal arts. Additionally, a slide library houses over 100,000 slides. Access to most of the collection is available via nine computer terminals in the library. The entire collection will be on line by the Fall of 1991. Included in this data base are the titles of seven neighboring libraries, bringing the total collection available to over 250,000. Students are also permitted access to over forty other libraries by showing their MassArt identification card. An inter-library loan scheme permits computer access to over 18 million titles.

With its dramatic view stretching from Cambridge to Boston Harbor and overlooking the Gardner Museum, the Museum of Fine Arts, and all of Boston's cityscape via an entire wall of twenty-foot windows, MassArt's Library is an elegant and comfortable place for research and studying. The library staff is dedicated to providing the best service possible to all students.

Computer Arts Learning Center

The Massachusetts College of Art Computer Arts Learning Center (CALC) consists of six studios of computer tools functioning together as an interdisciplinary academic resource for students in computer arts courses and workshops offered by the departments of Communication and Environmental Design, Media and Performing Arts, 2D Fine Arts, 3D Fine Arts, and Core; and for students working on independent study or thesis projects which require the use of computers.

There are about 20 different courses available, but there is no computer major at either the undergraduate or graduate level. We stress the importance of the visual and conceptual discipline acquired in non-computer majors. An open major with a computer emphasis can be arranged.

The full time staff members of the Learning Center work together with faculty from the participating academic departments to develop and present course content, learning materials, and software for students enrolled in computer arts courses. The staff members are available to assist students outside the classroom context.

The Introductory Graphics Studio includes a classroom equipped with 12 Amiga workstations and a peripherals studio which includes extra Amigas, digitizing equipment for computer photography, Xerox ink jet printers for hard copy output, and a GenLocked Amiga 2000/VHS editing station for video tape output. Courses provide hands-on training with a variety of commercial 2-D, 3-D, animation, and image processing programs, as well as the opportunity to learn to write programs which generate or reprocess visual images. The content of introductory courses is varied to support the differing educational goals of the participating academic departments.

The Interdisciplinary Studio includes a classroom equipped with 12 Apple IIGS workstations and a variety of peripherals to support projects in device control, communications, graphics, text, and sound. Media Arts courses provide hands-on training with commercial software and programs written by participating faculty, staff, and students. The courses are designed to provide exposure to a broad range of applications of the computer in the fine arts, as well as the conceptual tools for framing appropriate use of these applications in art projects. The lab also supports Core Program courses in writing, color theory, and the sciences, and a special program for preschool children.

The Digital Sound Studio includes a classroom equipped with 6 Mirage synthesizers interfaced to Apple IIe and IIGS computers for sequencing, and a recording studio with Yamaha synthesizers, mixers, voice processing, special effects equipment, and tape recorders. Courses provide hands-on training in the use of the synthesizers and recording equipment, MIDI interfaces, sequencing and sampling software, and instruction in digital sound composition. Work done in the lab includes music pieces, sound pieces for interdisciplinary performances, and sound tracks for video art, video and computer animation, and portfolio tapes.

The Advanced Graphics Studio is a classroom equipped with 10 MS-DOS type computers with TrueVision Targa-16 imaging boards and TrueVision Tips software. Peripherals include a Shinko Thermal printer, a Rascol Digital recording camera, color video input, and video tape output hardware. Courses provide hands-on training in the use of the hardware and software in addition to instruction in design, illustration, animation, and drafting. A TrueVision Topas 3D animation workstation with Lyon Lamb encoder and frame controller and a 3/4" tape deck supports 3D graphics applications in the Design departments and computer/video in the Media Arts department. CAD software and a Roland E-sized plotter provide support to students in Architecture and Industrial Design.

The Electronic Publishing Studio consists of 6 MacIntosh computers, 2 Apple Lisa computers, and 2 Apple Postscript laser printers supported by Pagemaker software and a variety of other word processing and graphics programs. A course in electronic publishing is offered, and the studio is also used for illustration and design in advanced graphics courses. Media Arts students use the facility for information processing projects, and interdisciplinary work in HyperCard.

EXHIBITIONS

The College has several exhibition spaces. The Huntington Gallery and the Main Gallery schedule are planned by the College's Exhibitions/ Visiting Artists Committee, which is made up of five faculty members, five administrators, and five students. There are also two Student Galleries: the Student Life Gallery in the Kennedy building and the Tower Gallery on the second floor of the Tower buildling. Any student or group of students may reserve them to show their work. The Thompson Gallery in the Longwood Building is also utilized for exhibiting student work and for other special exhibits. Photography students schedule shows in the A4 Gallery in the Longwood building. The Art Education Department displays work on the first floor of the Administration Building and in the Arnheim Art Education Resource Room. Student work is frequently displayed in the College's hallways and lobbies. Special exhibitions are programmed in the 11th Floor Gallery by the Exhibitions/Visiting Artists Committee and the Office of Alumni Affairs.

Most of the exhibitions held at the College are professionaly curated and organized. The College has long been recongnized as a leader in the presentation of new and important multicultural, socio-political, and fine arts programming. In 1989 the Boston Globe singled out an exhibition of the work of Ellen Rothenberg as one of the region's top ten installations. An exhibition of the work of Czech photographer Josef Koudelka was cited as the number one photography event of the year. Listed below are some of the highlights of our past and current exhibitions seasons:

Surviving Visions, the Art of Iri Maruki and Toshi Maruki. Six major murals by the Japanese artists Iri and Toshi Maruki depicting the horrors of our lifetime ranging from Hiroshima to Aushwitz.

The Tree Show. The tree as a metaphor in the work of eighteen contemporary artists, including Charles Arnoldi, Joseph Beuys, Morgan Bulkely, Cheryl Laemmle, Robert Lobe, Susan Lyman, Michael Mazur, Jill Slosburg, James Surls, and others.

South Africa: A Cordoned Heart. Photographs by twenty of South Africa's documentary photographers, men and women, black and white, who have been active in the growing movement for social change in their country.

Maud Morgan: An Autobiography 1928-1986. A retrospective exhibition spanning over fifty-eight years of artmaking by one of Boston's most beloved and respected artists.

Day of the Dead. An installation of over 300 artifacts related to Mexican folklore and the Day of the Dead festivities.

Unforgettable Fire: Drawings by Survivors of Hiroshima. Over 100 drawings lent by the Hiroshima Peace Cultural Foundation, Japan, to commemorate the 40th anniversary of the bombing of Hiroshima.

Contemporary Art by Native Americans. Sculpture, drawing, prints, photographs, and installations by six Native American artists.

Contemporary Art from Cuba. Artwork and installations by three artists from Cuba: Ricardo Brey, Jose Bedia, and Flavio Garciandia.

Ros Barron: Horizon Paintings. Recent paintings exploring the relationship between the landscape's horizon line and formal geometric compositions.

Carlos Capelan: Rituals and Surfaces. An installation by Uruguayan artist Carlos Capelan about Henry David Thoreau and the artist's own relationship with nature.

Milton Glaser Retrospective. One-man show spanning over thirty years of work by the internationally renown designer.

Boston City Limits—Images of Boston in Transition. Photographs by Roswell Angier, Polly Brown, Bill Burke and Kelly Wise.

Jerry Pinkney, Illustrator: Personal Visions. An exhibition of important contemporary illustrations depicting the richness of Black culture in America.

Pedro Meyer, Gracilela Iturbide. Highly celebrated surrealist Mexican photographers.

Alfredo Jaar. Chilean installation artist exploring the exploitation of people and resources of South America and the impact of colonialism on Latin America.

Michael Russo. 80 year old Boston painter working on large canvases exploring a myriad of issues: classical, racial, nuclear, religious.

Rosenberg Art Era Project. Contemporary artists response to the Rosenberg trial.

Ellen Rothenberg. Alumna of MassArt. Installation of drawings, video and objects from various performances.

MassArt's Mass Arts MCA Alumni in graphic design, photography, advertising and industrial design. Work ranging from high tech TV commercials to McDonald's billboards to children's toys.

Josef Koudelka 122 photographs by the internationally-renowned Czechoslovakian photographer, including recent selections from the Exiles, Gypsies, and Prague Intervention series.

Art in Action Eight artists from Barcelona, Spain with art works in a variety of media.

VISITING ARTISTS

Creativity is challenged and enriched by insights from outside the college community. This is especially important in the education of the artist. Each year many artists, designers, educators, and others come to the campus to share their experiences with students and faculty, to review student work, and to serve as role models.

Artists are invited by student organizations, departments, concentrations, individual faculty, or through the formal Visiting Artists Program. Artists are housed in the new artists' apartment in the Smith Hall Dormitory. Availability of this residence has facilitated collaborations with area museums' and educational institutions' visiting artists programs. Recent guests have included artists from throughout the United States, Mozambique, Poland, Czechoslovakia, Spain, Yugoslavia, Ireland, and Colombia. A partial list for 1988-1990 is below:

Keith Adams (poet)
Terry Adkins (sculptor)
Marjorie Agosin (writer)
Claribel Alegria (poet)
Felix Angel (curator, painter)
Molefi Asante (historian)
Pavel Banka (photographer)
Bernard Barenholz (educator)
Samthima Bea Benjamin (vocalist, composer)
Guy Berger (media activist)
Terry Borton (art historian)
Bread & Puppet Theater (theater group)
Deborah Bright (photographer)
Ashley Bryan (printmaker, story teller)
Bill Burke (photographer)
Carlos Capelan (visual artist)
John Carson (performance artist)
Wilfredo Chiesa (painter)
Neville Choonoo (writer, literary critic)
Lois Conne (photographer)
Sam Cornish (poet)
Vincent Crapanzano (sociologist)
Jay Critchley (sculptor)
Robert Cumming (photographer)
Bennie Nato Debryn (diplomat)
John Dower (social historian)
Griswold Draz (gallery owner)
Rita Eder (art historian)
Edgar Heap of Birds (painter, conceptual artist)
Frank Espada (photographer)
Martin Espada (poet)
Dumile Feni (visual artist)
David Finn (sculptor)
Jim Fitts (designer)
Ellen Fullman (sound artist/composer)
Suzi Gablik (art historian and critic)
Jane Gallop (critic)
Nan Goldin (photographer)
Leon Golub (painter)
Guillermo Gomez-Pena (performance artist)
Linda Goss (story teller)
Emmett Gowin (photographer)
Marek Grazeskwi (photographer)
Hans Haacke (conceptual artist)
Liz Harris (gallery owner)
Jerome Higgins (painter)
Helga Hoskova (painter)
Jane Hudson (video artist)
Abdullah Ibrahim (musician)
Mr. Imagination (sculptor)
Irwin (painters)
Alfredo Jaar (visual artist)
Oliver Jackson (painter)
Reggie Jackson (photographer)
Norberto James (poet)
Willard Johnson (community activist)
John Junkerman (filmmaker, journalist)
Paul Kasambira (educator)
Muhammed Kenyatta (lawyer, community activist)
Mel King (community activist)
Win Knowlton (sculptor)
Joseph Koudelka (photographer)
David Lamelas (filmmaker)
Ntsiki Langford (feminist activist)
Jaron Lanier (inventor)
Denise Levertov (poet)
Robert Levinson (gallery owner)
David Lewis (trade union organizer)
Lucy Lippard (critic)
Michael Lucero (sculptor)
Bernard Magubane (political scientist)
Poli Marichal (filmmaker)
Antonio Marin (painter)
Mary Ellen Mark (photographer, filmmaker)
Richard Marquis (glass artist)
Iri Maruki and Toshi Maruki (painters)
Harry Mattison (photographer)
Aggrey Mbere (historian)
Francisco Mendez-Diez (painter)
John Moore (educator)
Rosario Morales (writer, feminist)
Clarence Morgan (painter)
Butch Morris (poet)
Gerardo Mosquera (critic, curator)
Anne Naldrett (artist)
Nicholas Natanson (photo historian)
Luis Felipe Noe (painter)
Shanta Nurullah (story teller)
Azinna Nwafor (historian, writer)
Malangatana Nwenya (painter)
Julio Ortega (writer)
Performers Ensemble (theatre group)
Teresa Picazo (painter)
Howardena Pindell (painter)
Elena Poniatowska (writer)
Liliana Porter (visual artist)
Gregorio Rivera (computer artist)
Naomi Rosenblum (art historian)
Michael Russo (painter, activist)
Juan Sanchez (painter)
Luis Rafael Sanchez (writer)
David SanMiguel (painter)
Leni Schwendinger (light artist)
Melissa Shook (photographer)
Holly Sklar (writer, activist)
Wolfgang Smy (painter)
Rinjiro Sodei (historian)
John Stilgoe (art Educator)
Paul Stopforth (painter)
Michelle Stuart (painter)
Sylvia Taccini (photographer)
Christine Temin (critic)
Bradbury Thompson (designer)
Tino Villanueva (poet, editor)
Thembinkosi Wakashe (performer, writer)
Brian Wallis (critic, curator)
JoAnn Walters (photographer)
Carrie Mae Weems (photographer)
Alan West (poet)
Robert Whitman (performance artist)
Howard Zinn (historian, playwright)
Ton Zwerver (sculptor)

In Boston, students are everywhere, and from them, by osmosis, Boston absorbs much of its character. Thirty-six colleges and universities ring the city. Together, they generate a metropolitan Boston student culture, an atmosphere which is at once exciting and essentially indifferent to the flashy, to the glitzy, the conspicuously consumed. Boston embraces, as students naturally do, the growing, the evolving, the unexpected.

Of the world's great cities, only Boston is primarily a place to be a student. The Boston area seems, therefore, a single mega-campus to many students. Boston, students say, is a place where nothing is certain but where, nevertheless, you feel something is about to happen to you, something full of infinite promise, infinite possibilities.

The sheer excitement of trying new things is the force that makes your pulse race in this city. That person you encountered on the street in Harvard Square—has he really hit on a new technique which is going to transform the art of computer graphics? It's not impossible. In Boston, a city of 200,000 students, someone is always about to start something remarkable, and someone else, inevitably, is there to bear witness.

Boston college life, of course, is big city life. Vacant apartments are elusive and expensive. The MBTA can challenge your patience and your ingenuity. But most of the students who migrate to Boston each year feel about the city, within hours of arriving here, that they are by temperament natural and instant Bostonians.

Boston is simply a terrific place to go to college. As an art student here, you'll work each day in your studio on campus. You'll live in a dorm, an apartment, or at home. You'll shop and do your laundry and maybe work a part time job (the Boston job market for art students, incidentally, is phenomenal). And one Boston morning, you'll pinch yourself and realize that your routine day in Boston would be impossible for you elsewhere.

You won't run out of things to do in Boston. The city is small, but large enough to contain the world. You'll like the Bullfinch bowfront/neon disco look of modern Boston and the misty gray flow of the Charles, and you'll wish you had enough time in Boston to do half the things that brought you here in the first place.

What might you do?

Measured in terms of distance from the MassArt North Hall Gallery (one of seven on-campus galleries which showcase student, faculty, and visiting artist work), you might:

Cross the street and visit with our neighbor, the Isabella Stewart Gardner Museum. One of the world's most astonishing Renaissance collections is always on display. Some of Raphael's greatest paintings overlook the Italianate courtyard of flowers here. You can eat lunch al fresco, too.

Stroll one block down the Fenway (Frederick Law Olmstead designed this park) and enter the Boston Museum of Fine Arts through the West Wing. By special arrangement, MassArt students enter without charge. Next to the Rembrandts and the Cezannes, MassArt faculty and graduates show here, too.

Walk four blocks to Fenway Park, the baseball fan's mecca and check out Roger Clemens' fast ball. Actually, if you're only half a Boston Red Sox fan, you can see right into the bleachers at Fenway Park from reading carrels in the brand new MassArt Library.

Take the MBTA to Auditorium. Pick up a CD, or hop the bus from Newbury Street to Fort Point (and everywhere else Boston artists have started to show their work). Boston is becoming a big time marketplace for art.

Hop a trolley outside the door and sketch the buds of a Manchurian Apricot tree at the Arnold Arboretum, one of the great botanical gardens of the world.

Take the MBTA to Harvard Square in Cambridge, across the Charles River, and pick up from one of dozens of Harvard Square bookstores a second hand copy of The Odyssey, *sooner or later at MassArt you're going to need it.*

Take the MBTA to Aquarium. Pass the balloon man, pass the conventioneers, and gaze at the lapping waters of the sea. From here, you can day trip on a ferry to the harbor islands and the humpback whales.

Take the MBTA to Haymarket. Eat spaghetti agli'olio on Hanover Street. Try Mysterious Flavor Chicken on Kneeland Street. Try fried oysters on Northern Avenue. By and large, Boston restaurants are fun and student–friendly.

If it's Friday night (and Boston is wonderful at night), go see a film or catch a live band. Nearby Kenmore Square, just down Brookline Avenue, hops until the wee hours (or the very wee hours, depending on your tastes).

Pencil sketches, Broadway shows, inward journeys, and trips to Patagonia, or the moon—in Boston, things begin. Beginnings are the heart and soul of Boston.

Students

MassArt is a community of 1050 undergraduate and 100 graduate art students. Approximately 1,000 additional students take courses through the Program of Professional and Continuing Education. It is impossible to describe statistically a typical MassArt student. Nearly 80% of the students are from Massachusetts, but many other states and foreign countries are represented. Only about half of the freshman enter directly from high school; the other half transfer from other colleges or from work experiences. The average age of the new freshman is 22; the average new graduate student is 30. Students come from small towns and large cities, from public, private and parochial high schools, from GED programs, from community colleges, and from a wide variety of four-year colleges. They come for the quality of the visual arts curricula and what the college can offer them as individual artists, designers, and educators.

Housing

The Office of Housing manages Walter Smith Hall, a 100 bed co-ed residence hall located at 640 Huntington Avenue. This newly renovated residence hall features double rooms with semi-private baths, workrooms on each floor, a lounge, gallery space, air conditioning, and laundry facilities. It is handicap accessible. Space is available for full time MassArt students, with priority being given to freshmen. Smith Hall is staffed by four Resident Assistants, students who have been trained to serve as resources to others; Institutional Protection Officers, who provide twenty-four hour security at the front desk; a secretary and a maintenance foreman; and the Residence Director. In addition there are resident artists and visiting artists who serve as mentors as they interact with students in the residence hall community.

The Office of Housing also assists students who are seeking off-campus accommodations. A bulletin board listing apartments, rooms, studios, and roommate situations is maintained in the Student Affairs area (on the second floor of the Student Life Building). A booklet is available which describes neighborhoods, lease agreements, budgeting, furnishings, transportation, and temporary housing.

Recreation

The Office of Student Activities sponsors a wide variety of recreational and educational activities during the academic year, including a number of student recreational sports such as swimming, aerobic dance and exercise, yoga, volleyball, frisbee, basketball, squash, soccer, and softball. Other special programs have included self-defense and rape awareness workshops, weekly film series, and jazz and tap dancing.

On the College campus are modern recreational facilities—a gymnasium, racquetball and squash courts, Ping pong, wrestling and volleyball rooms, and a Health Fitness Center with Nautilus machines, exercycle, rowing machine, an assortment of weights and mats, and a trained staff to assist the novice user. Tennis courts and baseball fields are found in the Fens park which borders the College.

In addition, the Office of Student Activities sponsors annual parties, such as the Halloween Cruise, Valentine's Party, All College Picnic/Party at one of Boston's islands; and coordinates a week long Annual Holiday Sale selling student work of all kinds. A large percentage of the proceeds from the sale go to the student artists to help defray the costs of their education.

The MassArt Student Center features a snack bar, wide-screen and satellite T.V. and VCR, an art gallery, pool and Ping-pong tables, video games,

and a selection of board games. Throughout the academic year, the student center sponsors activities such as video screenings, art gallery openings, theatrical presentations, game tournaments, scavenger hunts, and special interest parties and dances.

Student Organizations

The Student Government Association (SGA) is a self-governing organization that works hand-in-hand with the Vice President of Student Affairs to form a stable base for independent and strong leadership for students. The student body selects SGA officers through annual elections held during the first week in April. The SGA officers are responsible for directing the everyday business of the SGA and organizing SGA Senate meetings. The SGA Senate meets once a week during the school year to discuss and act upon issues and problems that face the students at MassArt.

The SGA Executive Council is made up of a Student Trustee, President, Vice President, Secretary, and Treasurer. The SGA Senate is comprised of one representative from each major concentration at the College and one representative from each student-run committee or organization.

As a student at MassArt you can get involved with school policy, politics, sports, third-world concerns, journalism, poetry, film, performance, and more by joining a student organization or by serving on a college committee.

Some of the groups are:

A-4 Gallery
Academic Policies Committee
Admissions and Retention Committee
All-College Committee
Art Camp
Art Education Student's League
Cartoonists Group
Computer Arts Society
Curriculum Committee
Design Students Cooperative
Eventworks
Exhibitions Committee
Film Society
GALA (Gay and Lesbian Artists)
International Students' Committee
Library Committee
Longwood Committee
Men's Center
Newspaper
Performance Art Committee
Scholarships and Grants Committee
Sound Performance
Spectrum
Student Gallery
Student Center
Video Association
Women's Center

Faculty Advisor

Each student has a faculty advisor who assists in program planning each semester and gives signed approval to course schedules. Advisors can answer questions about course content, sequence, and balance, and help clarify artistic directions and goals. They learn to recognize individual needs of their advisees and use that knowledge to suggest appropriate academic channels.

Advising Center and Off-Campus Programs

The Advising Center provides an academic resource for undergraduate students. Here, students receive academic counseling on curriculum requirements, academic procedures, consortium, exchange and study abroad programs. The Director of Academic Advising helps students work through academic difficulties, as well as to become aware of academic and career opportunities. Often the Director will refer students to an appropriate faculty member, Department Chairperson, or member of the administrative or professional staff.

All domestic and foreign semester exchange programs are also handled through this office.

Multi-Cultural Affairs

The Office of Multi-Cultural Affairs is concerned with addressing the academic, social, and cultural needs of students of color, and assisting those students on an ongoing basis in their educational pursuit. The office specifically focuses on retention and student development. The mission of the office is fulfilled through inter-personal counseling, interaction with faculty and administrators, cultural and academic activities as well as community development.

The office seeks to bridge the gap between the diverse cultures that exist in society and are therefore reflected in this institution. Special emphasis is placed on enriching the institution by recognizing and integrating the art and culture of Asian, African-American, Hispanic, Native American, and Cape Verdian cultures.

Affirmative Action

The Affirmative Action Office is responsible for the co-ordination of all affirmative action matters at the College and for the implementation of the State College Affirmative Action Plan. The Affirmative Action Office also serves as a resource on all issues relating to affirmative action including formal and informal complaints. The Affirmative Action Officer is available to students, faculty and staff for consultation and advice.

Health Service

The College of Art maintains a student health service staffed by a certified R.N./Nurse Practitioner who is available to provide basic medical care including physical exams, management of acute illnesses, gynecological services, and basic laboratory procedures. A physician is on call for consultation each weekday during college hours (9-5) and is on campus to see students by appointment one afternoon a week.

The College is located near several world famous hospitals, thus, consultations/referrals for specific health needs and treatment of any emergency are just minutes away.

Massachusetts state law requires any student entering a college within the state to provide proof of immunization against Measles, Mumps, and Rubella; a Tetanus-Diphtheria shot within the past ten years; and a Tuberculosis test within the year prior to entering college. This proof must be signed by a physician, nurse practitioner, physician's assistant, or nurse.

Effective September 1, 1989, all full-time and part-time (defined as 75% of full-time) students enrolled in the Bachelors and Masters programs must have health insurance. Students are required to purchase the college's health insurance or prove that they have an insurance equal to or greater than the one offered by the college. This is the law of the Commonwealth and there are no exceptions.

Counseling Services

Students experience many changes and pressures related to college and may bring personal, family, and relational concerns with them to the academic setting. Counseling Services has a staff of clinicians, headed by a licensed psychologist, available to offer short term counseling at no charge. The staff can also assist on off-campus referrals for more lengthy treatment or consultation regarding medication. Throughout the academic year, Counseling Services sponsors workshops related to mental health concerns and overall emotional wellness. Counseling Services maintains a strict policy of confidentiality and informed consent.

Career Resources

The Office of Career Resources helps students and alumni to define their career objectives and assists them in the process of job placement. Students and alumni can use constantly updated lists of part-time, full-time, and freelance job listings, and receive assistance in choosing and applying for internships and off-campus work study opportunities in their field of study. These jobs and internships give our students the opportunity to develop their portfolios and gain experience while in school.

The office sponsors regular workshops on the practical aspects of preparing resumes and doing well on interviews, as well as business skills for the artist and designer involving contracts, copywriting, pricing, portfolio development, approaching galleries, etc. Pamphlets, handouts, and filmstrips are also available on these subjects. The office also maintains a career library with information on grants, overseas study, graduate schools, and careers in art, design, and education. The director offers counseling in these areas.

Alumni Affairs and Development

The Office of Alumni Affairs and Development serves the dual, yet complimentary function of providing support to both the College's Alumni Association and the Foundation.

The Alumni Association exists to provide professional support to the College in a variety of forms. Each person who completes one year or more of study in a degree–granting program is, upon leaving MassArt, a member of the Alumni Association. The Association is governed by an elected executive committee of 16 alumni/ae to organize activities that help to keep alumni/ae informed of the College's goals and programs. The alumni/ae can then assist in promoting the College as an educational institution, in raising funds to support specific programs, and in helping students move toward their career objectives. The Association also serves as a networking system for alumni/ae to be kept up-to-date about each other's work.

The Foundation is a non-profit, tax-exempt organization with a board of directors whose membership includes College administrators, faculty, alumni/ae, and corporate representatives. The Foundation is charged by the College Board of Trustees with the responsibility of leading all college fundraising efforts for all non-state-funded programs that are initiated by students, faculty, administrators, and/or alumni/ae.

As part of its development work, this office chairs the Development Committee which has review and oversight responsibilities for all approved, college-related grant requests regardless of whether the grants are to be administered by the Foundation, the College, or individuals.

The office also manages many Association and Foundation trusts, the interest from which provides designated scholarships and awards to students at Convocation. The largest, the Helen Blair Crosbie ('32) Sculpture Award, has a principal of $100,000.

SCHOLARSHIPS AND AWARDS

The Massachusetts College of Art, through the generousity of friends and alumni/ae, is able to provide its outstanding students with a wide range of scholarship and award opportunities. Information about the scholarships and awards listed below is available through the office of Academic Affairs; some awards require the student to submit an application or statement of intent, while others are awarded by the department Chairs on the basis of merit and need.

Alumni Association—Abbott/Doucette Award
Alumni Association—Ella Munsterberg Award
Rudolph Arnheim Book Award
Art School Associates, Inc. Scholarships
Art School Associates Trust Fund Awards
Mercy Bailey Fund Award
David Berger Memorial Fund Award
Robert C. Billings Fund Award
Helen Blair Sculpture Award
Annie E. Blake Fund Award
Calvin Burnett Award
Joseph Carreiro Memorial Award
Class of 1917 Scholarship Fund in Memory of Viola Fines Dube
Class of 1941 Award
Russell P. Coleman, Jr. Memorial Scholarship
Annie L. Cox Fund Award
Philip DiMatteo Memorial Scholarship
Doliber-Skeffington Award
Donis A. Dondis Scholar Award
Donis A. Dondis Travel Fellowship
Fine Art 2D Auction Awards
Fine Art 3D Auction Awards
The Gamblin Painting Awards
Morton Godine Fellowship
Graduate Book Awards
Marguerite Guilfoyle Fund
Robert Thomas Higgins ('54) Memorial Awards
Ernie King Award
Maggy Krebs Gift
Lawrence Kupferman Memorial Award
Massachusetts College of Art Alumni Association Memorial Scholarship
Merit Tuition Scholarships
Albert Munsell Scholarship
North Shore Ceramics Group Award
Pace Gallery Award
Pimental Jewelry Award
Ron Placzek Theatre Arts Award
Service America Corporation Award
Student Government Association Scholarships
Racheal Whittier Memorial Fund Award
Leo Zolli Book Award

CURRICULUM

The Massachusetts College of Art is a studio-based professional school offering undergraduate and graduate degrees as well as certificate programs in the fine arts, design, art education, and art history.

The undergraduate Bachelor of Fine Arts is a degree program of study requiring 132 semester credits distributed among freshman core courses, major concentrations, critical studies (liberal arts), and electives. Most students pursue the B.F.A. on a full-time basis for four years of study, but part-time day enrollment is possible. A one-year Core curriculum helps beginning students develop a broad foundation for creative explorations and hone visual skills and ideas. Specialized studies in one or two concentrations usually begin in the second or sophomore year. Liberal arts courses and electives in studio and liberal arts throughout the program help to expand as well as to focus individual interests of the students.

The Master of Science in Art Education provides an opportunity for professionals in art and related fields to investigate particular facets of the field of art education. This 36–credit graduate program may be taken on a full or part-time basis and includes art education core courses, individualized specialization studies, and a written thesis which focuses on a practicum, curriculum, or research study.

The Master of Fine Arts is a 60–credit, full time program suited for highly motivated, independent students who wish to study in a largely self-directed graduate program. The center of the M.F.A. program is the resident studio work culminating in a thesis exhibition; complementing the major studio are critical studies courses, studio electives, and a graduate seminar.

The Art Teacher Licensing Program is a post-baccalaureate program which leads to a single level certification as an art teacher in Massachusetts and interstate verification valid in other states. The program requires 36 credits in education, psychology of art, teaching methods, and student teaching.

The Graphic Design Certificate is a 36–credit part-time evening program designed for students with a minimum of 60 previous college credits who wish to direct their careers to the graphic arts field. Courses focus on professional preparation in graphic design, communication, typography, layout, and marketing.

The Program of Professional and Continuing Education offers graduate and undergraduate courses as well as special non-credit programs from all areas of study at the College.

CONCENTRATIONS

Art Education

Certification
Museum Education
Studio Education

Critical Studies

Art History

Communication Design

Graphic Design
Illustration

Environmental Design

Architectural Design
Fashion Design
Industrial Design

Fine Arts Three Dimensional

Ceramics
Fibers
Glass
Metals
Sculpture

Fine Arts Two Dimensional

Painting
Printmaking
Printmaking/Graphic Design (interdisciplinary)

Media and Performing Arts

Filmmaking
Photography
Studio for Interrelated Media
Video (minor)

CORE PROGRAM

Core is a first-year program of related courses designed to use and expand the prior experience of the student artist. Recognizing that the essential resource to the artist is the self, Core aims to provide opportunities for the development of ideas and acquisition of new options for expression.

The courses share three common goals: to broaden the conceptual base for new students both in general thought as well as art specific ideations; to enable students to become more visually articulate, including skills, techniques, and the language of art and thought; to assist students in learning the resources within and beyond the College of Art.

Core is supported by a strong interdisciplinary philosophy. The Department has not only its own faculty, but also the consistent participation of faculty from all departments across the college. An important part of the Core Program is the growth that comes from the individual attention each student is able to receive from the faculty. Students are encouraged to explore areas as yet unfamiliar as well as to develop already specialized interests.

Core Program		Credits
CP170	Artists Seminar	3
CP171	Colors	3
CP172	Drawing Studio	3
CP173	Three Dimensional Art	3
CP174	Elements of Design	3
CP175	Media Arts	3
CSA101	Foundations of Art: Origins	3
CSA102	Foundations of Art: Modern and Contemporary	3
CSB150	American Thought and Government	3
CSC100	Written Communications	3
	Elective	3
		33

CRITICAL STUDIES

The Department of Critical Studies is responsible for the liberal arts courses. As the name of the department indicates, its faculty are dedicated to encouraging students to think critically and creatively. Through a wide variety of courses, the Critical Studies Department provides a fundamental educational experience, primarily in the humanities—Art History, Literature—the Social and Natural Sciences, and Mathematics. The goal of the department is to help produce questioning minds, minds open to a wide range of ideas.

All of the courses taught in the department are designed for the imagination and inspiration of art students. All of the courses require some essay writing, since the faculty wishes to underscore the belief that information and imagination require correct and effective writing skills to be clearly communicated.

Every student in the College must have at least 45 credit hours in Critical Studies in order to graduate. An exception is the major in Art Education; those students take human development and perceptual courses within the Art Education required course list and therefore take only 30 credits in the Critical Studies Department.

The 45 credits are divided among four years: the freshman and sophomore years provide foundation courses, which are built upon in the junior and senior years. In the freshman year, all the Critical Studies courses are required by name. They consist of two courses in art history, one course in composition, and one course in American government and history. The sophomore year provides a required-by-name course in literary masterpieces; another art history course to be selected from several possible choices; a course in social or natural sciences, to be selected from several possible 200 level choices; and an elective in science or literature.

In the junior and senior years, all of the courses are distribution electives, to be selected from within the three areas of the department: Art History; Social and Natural Sciences; Writing, Film Criticism, and Literature. The electives serve several purposes: they develop areas of knowledge that have been introduced in the required courses; they provide specialized information and ideas relevant to the students' studio work; they relate disciplines (for example, concepts from the natural sciences to concepts in the humanities).

All students must demonstrate competency in the math or natural science area as a degree requirement. They can do so by: successful completion of a math or science course offered by the Critical Studies Department; successful completion of a math or science course taken through the Pro-Arts Consortium; or transfer credit of a math or science course. A list of approved courses is included in course listings under Critical Studies requirements.

In the Art History area (Area A), the goal is to enrich the artistic education of Mass Art students by developing cultural and historical perspectives and by giving students the vocabulary to express the language of visual creation. A fuller explanation of the role and extent of the Art History Area is contained in the description of the Art History concentration in the B.F.A. program.

In the Social and Natural Sciences area (Area B), the goal is to enable a student to develop a sense of historical perspective, to deepen his/her understanding of our historical and cultural heritages, to acquire a knowledge of the major disciplines and methods of inquiry in the social sciences, to expand skills in critical thinking and writing and thereby sharpen cultural awareness and the skills necessary to living in a complex society. The natural science component aids the student in developing an appreciation of the contexts and methods of science and an ability to make critical judgements about scientific information.

In the Writing, Film Criticism, and Literature area, the goal is to bring the student to a level of literacy at which they can discern the complex of feelings, ideas, and forms that are present in the work of art. Literary works and films are closely read and analyzed. From such an awareness and appreciation of the works, students may gain new knowledge or new ways of thinking about accepted knowledge. Courses which suggest interdisciplinary approaches are particularly valuable in developing such critical thinking. The critical habits of mind which Area C is attempting to develop should sharpen students' responses to the world of art and ideas,further their understanding of themselves, and foster a sense of the value and beauty of verbal expression.

Summer Program and Tutoring

Some students, admitted to the College with strong portfolios but with deficiencies in language skills, take a summer program in reading and writing in order to bring these skills up to college level. Those students for whom English is a second language may also receive individual tutorial help during the academic year.

The department also offers language tutorials to students at any point in their college experience, recognizing that effective language skills must

be nurtured in all subjects. One-to-one tutoring, primarily by advanced peer tutors, is made available for any student who needs such support.

Art History

The B.F.A. with a major in Art History is not exclusively academic. Of the 132 semester credits required for graduation, 72 are Critical Studies of which six credits comprise foundation art history courses and 36 credits comprise the major courses at sophomore, junior, and senior levels. Sixty credits are studio and can include a concentration in a particular area of studio expertise.

This even and integrated distribution is intended to educate a kind of art historian who bases his or her understanding of a work of art on the nitty-gritty of its actual creation.

Special options available to seniors in the Art History concentration include an internship in one or both semesters of the senior year (three to six credits) or a senior thesis project (also three to six credits) by using the Directed Study course. Directed Study is also available to seniors in other concentrations. All seniors in the Art History major are required to take the Art History Research Seminar in the fall semester of the senior year. Seniors in other concentrations may take this course by permission of the instructor.

Students who are intending to pursue a graduate art history program are expected to undertake foreign language study. This is done by cross-registration at one of the other schools in the Pro-Arts Consortium. Six Critical Studies distribution credits and six elective credits may be applied to foreign language courses to achieve a total of four semesters' work.

Career opportunities in art history include teaching, writing, editing, museum, and gallery work. In the case of teaching, a student would need to pursue a graduate degree for which the major provides an excellent introduction and basic preparation.

Competition for any kind of job today of course is intense. Any student wishing to major in Art History should consider if he or she has a talent for writing and speaking and for empathetically relating to earlier historical periods.

Dual majors in the area are common. Usually students choose Painting/Art History; Printmaking/Art History; Media/Art History. These fine arts areas combined with art history are easy to plan and manageable in terms of time and credits. Dual majors of Design/Art History or Art Education/Art History are possible, but extremely demanding. Students can combine course work in Art History with the program in Art Education under the Museum Education option, an ideal curriculum for those who wish to emphasize art history in their teaching goals.

Critical Studies Requirements

For All Departments except Art Education

Freshman Year		Credits
CSA101	Foundations of Art: Origins	3
CSA102	Foundations of Art: Modern and Contemporary	3
CSB150	American Thought and Government	3
CSC100	Written Communication	3
		12

Sophomore Year		
CSC200	Literary Traditions	3
CSA	Elective–Art History	3
CSB	Elective–Social and Natural Sciences (200 level)	3
CSB or CSC	Elective–Social & Natural Sciences *or* Writing, Film Criticism & Literature	3
		12

Junior Year		
CSA	Elective–Art History	3
CSB	Elective–Social & Natural Sciences*	3
CSC	Elective–Writing, Film Criticism, and Literature	3
CSB or CSC	Elective–Social & Natural Sciences *or* Writing, Film Criticism & Literature	3

**Choose one of the following Area B electives:*

CSB320	Environmental Science
CSB333	Social Psychology
CSB351	Intellectual History of Modern Europe
CSB353	Elements of Physics
CSB355	U.S. in the 20th Century
CSB357	Civil Liberties
CSB359	Technology and Change
CSB362	Cultural Anthropology
CSB380	Arts and Life in Modern Latin America
CSB396	History of Science

12

Senior Year		
CSA	Elective–Art History	3
CSB	Elective–Social & Natural Sciences	3
CSC	Elective–Writing, Film Criticism and Literature	3
		9

Note: CSC100 Written Communication is required as a pre-requisite (by course completion or transfer) for all Critical Studies courses above the 100 level.

Courses in Critical Studies filling the math and science requirement:

CSB250	College Mathematics
CSB320	Environmental Science
CSB340	Human Biology
CSB352	Art and Mathematics
CSB353	Physics
CSB360	Physics of Music

Art History

Sophomore Year		Credits
CSC200	Literary Traditions	3
Choose 3 of the 4 below:		
CSA205	Ancient Art	
CSA210	Art of the Middle Ages	
CSA270	Renaissance Art	
CSA277	Baroque and Rococo Art	9
CSA	Elective	3
CSB	200 level Elective	3
CSB or CSC	Elective	3
	Studio Electives	12
		33

Junior Year		
Choose 1 of the 3 below:		
CSA321	History of Modern Architecture	
CSA326	Modern European & American Sculpture	
CSA356	Modern European Painting	3
CSA	Electives	6
CSB	Electives	6
CSC	Elective	3
	Studio Electives	15
		33

Senior Year		
CSA450	Art History Research Seminar	3
Choose 1 of the 2 below:		
CSA451	Philosophy of Art	
CSA452	Theories of Art Criticism	3
CSA	Electives	6
CSB	Elective	3
CSC	Elective	3
	Studio Electives	15
		33

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Critical Studies	30
Studio Electives	42
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The Art Education Department enables students to explore how art may strengthen individuals of all ages in various settings. It offers a sequence of courses which, through the program approval of the Bureau of Certification, Massachusetts Department of Education, leads to one-level provisional certification, either kindergarten through grade 9 or grade 5 through grade 12, as an art teacher in Massachusetts with interstate certification in many other states. Undergraduate students can follow any one of three options in preparation for earning their certificate and their B.F.A. While the art education component is largely the same for all three options, variation is in the selection of studio courses and the pacing of the program. Students choose the option which most closely parallels their interests and career goals.

Students who elect the Art Teacher Certification option may be generalists. Their studio courses are balanced equally among 2D, 3D, and media, with two focus components of nine credits each. Within the four-year B.F.A. program these students complete all coursework and student teaching required to complete certification as art teachers.

Students who elect the Studio Education option combine studies in art education with specialization in a single studio concentration. They take all of the art education sequence of courses and a studio major concentration during their four-year program. If they wish to complete the student teaching block of coursework to enable them to be certified by the state, students may apply for a ninth semester.

The Museum Education Option permits students to combine studies in art history with their teaching. Coursework includes studios, art history, museum education, and the art education certification sequence within the four year program. To qualify for a teaching certificate, museum education students may elect a ninth semester for student teaching and curriculum.

Students with a bachelor's degree and a strong background in studio art who wish to become certified have yet another option: the fifth and sixth year Teacher Licensing Program, which is described later in this catalog.

The Art Education Department is an active partner in community affairs. Its faculty are responsible for Saturday Studios, a program which has instructed high school juniors and seniors at the College for about fifty years, introducing many to the College for the first time. The Department has developed close ties to local schools where students of all levels observe, participate, and teach studio classes to students of all ages.

Art Education students and faculty are active also in a network of agencies, in hospitals, day care centers, senior citizen centers, museums, rehabilitation centers, art centers, nursing homes, as well as schools. As students experience these various settings, they establish personal career goals and select the areas for which they wish to develop their skills.

The Commonwealth of Massachusetts is changing to a new teacher certification process. The current one-stage Lifetime Certificate will be replaced by a two-stage process in which a Provisional Certificate is earned, followed by a Full Certificate. Students who complete the Art Education Department program by October 1, 1994 will be eligible for the current Lifetime Certificate. All requirements, both for the B.F.A. and the Art Education sequence, must be completed by October 1, 1994 (including student teaching) to be eligible for the Lifetime Certificate.

Students who complete the Art Education program after October 1, 1994 will be eligible for the Provisional Certificate. Within five years of becoming certified, Provisional teachers must earn a Full Certificate in order to maintain professional standing and teach in the public schools. A Masters degree that includes clinical experience and education coursework is required for Full Certification. Teachers who hold the current Lifetime Certificate, earned before October 1, 1994, are not required to earn a Full Certificate.

Program I: Art Certification

Freshman Year		Credits
AE100	Introduction to Art Education*	3

Sophomore Year		
AE201	Art & Human Development	3
AE202	Materials and Processes	3
AE250	Developmental Observation Lab	3
AE251	Methods Theory	3
CSB280	Introduction to Psychology	3
CSB351	Intellectual History of Modern Europe	3
CSC200	Literary Traditions	3
FA2D	Elective	3
FA3D	Elective	3
	Media Elective	3
	Studio Elective	3
		33

Junior Year		
AE302	Methods Lab	3
AE303	Media Workshop	3
AE305	Curriculum in the Visual Arts	3
AE394	Professional Field Experience A	4.5
AE395	Professional Field Experience B	4.5
AE	Studio (level related)	3
FA2D	Elective	3
FA3D	Elective	3
	Media Elective	3
	Studio Elective	3
		33

Senior Year		
AE4X	Artist Teacher Seminar	3
AE402	Designing Community Programs	3
AE	Elective	3
CSA451	Philosophy of Art	3
CSA	Elective	3
CSB or CSC	Elective	3
FA2D	Elective	3
FA3D	Elective	3
	Media Elective	3
	Studio Electives	3
		33

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**AE100 Introduction to Art Education should be taken as a freshman elective by students interested in this program.*

Art Certification students may consolidate their open and distribution studio electives in one area to form an 18 credit studio minor.

Program II: Studio Education

Freshman Year		Credits
AE100	Introduction to Art Education*	3

Sophomore Year		
AE201	Art & Human Development	3
AE202	Materials and Processes	3
CSB280	Introduction to Psychology	3
CSB351	Intellectual History of Modern Europe	3
CSC200	Literary Traditions	3
	Studio Concentration	12
	Studio Electives	6
		33

Junior Year		
AE250	Developmental Observation Lab	3
AE251	Methods Theory	3
CSA451	Philosophy of Art	3
CSB or CSC	Elective	3
	Studio Concentration	12
	Studio Electives	9
		33

Senior Year		
AE302	Methods Lab	3
AE303	Media Workshop	3
AE402	Designing Community Programs	3
AE	Elective	3
	Studio Concentration	12
	Studio Electives	6
		33

Summary	
Core Program	18
Art Education	24
Critical Studies	30
Studio Concentration	36
Studio Electives	24
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**AE100 Introduction to Art should be taken as a freshman elective by students interested in this program.*

Studio Education students who successfully complete the above four-year curriculum may complete their certification by enrolling in a ninth semester which includes:

AE394	Professional Field Experience A	4.5
AE395	Professional Field Experience B	4.5
AE305	Curriculum in the Visual Arts	3
AE4X	Artist Teacher Seminar	3

Program III: Museum Education

Sophomore Year		Credits
AE100	Introduction to Art Education	3
AE201	Art and Human Development	3
AE202	Materials and Processes	3
CSA210	Art of the Middle Ages	3
CSA270	Renaissance Art	3
CSB280	Introduction to Pyschology	3
CSC200	Literary Traditions	3
	Studio Electives	12
		33

Junior Year		
AE250	Developmental Observation Lab	3
AE251	Methods Theory	3
AE302	Methods Lab	3
AE303	Media Workshop	3
AE423	Psychology of the Viewer	3
CSA256	Modern European Painting	3
CSB351	Intellectual History of Modern Europe	3
	Studio Electives	12
		33

Senior Year		
AE4X	Artist Teacher Seminar	3
AE402	Designing Community Programs	3
AE425	Introduction to Designing Curriculum for Museums	3
AE	Elective	3
CSA450	Art History Research Seminar	3
CSA451	Philosophy of Art	3
CSA	Electives	6
	Studio Electives	9
		33

Summary	
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Art Education	36
Art History	27
Other Critical Studies	15
Studio Electives	36
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Museum Education students who complete the above four year curriculum may apply to complete their Massachusetts certification by enrolling in a ninth semester which includes:

AE394	Professional Field Experience A	4.5
AE395	Professional Field Experience B	4.5
AE305	Curriculum in the Visual Arts	3

DESIGN DEPARTMENTS

Communication Design and Environmental Design are closely allied departments with many shared courses and a broad professional and interdisciplinary philosophy. Joint curriculum is designed to give a wide 2-D and 3-D design base on which each student can develop a more specialized professional design direction. The departments house faculty in graphics, illustration, industrial design, architecture, fashion, and computer graphics. Students in the Communication Design department may choose Graphic Design or Illustration as a major concentration. Students in Environmental Design may major in Architecture, Industrial Design, or Fashion.

After completion of the Freshman Core program, a student enters the Design area as a first term sophomore and is required to take both 2-D and 3-D design. Fashion majors also take pattern drafting during the fall of Sophomore year. By the spring of Sophomore year the design students declare a design concentration and begin taking a sequence of courses particular to that concentration. Each concentration sequence has design studio critique classes backed up by technical classes such as Structures and Building Methods, Manufacturing Process, or Pattern Drafting for Environmental majors, and Typography or Media Techniques for Communication majors.

During the Junior year all design majors except fashion majors take Research class; fashion majors take Fashion Marketing & Research. These classes prepare the student to do a year long self-selected degree project in the Senior year, culminating in a major portfolio piece involving substantial research. Graphic, Illustration, Architecture and Industrial Design students are required to assemble a final portfolio; Fashion students produce a final signature line of garments based on their research topic.

There is a strong professional aspect to all of our programs. Design classes use a problem solving approach where students' solutions are discussed from theoretical and practical viewpoints; both faculty and students participate in this friendly constructive critique. All students show their work at the end of each term in departmental reviews attended by in-house faculty and guests from local universities and design firms. Particular emphasis is placed on the Senior Degree Project because these intensive individual studies are frequently instrumental in gaining the student entrance to graduate school or employment in a design firm.

The Design departments do not offer a major concentration in computer graphic design. Our philosophy is that a student needs a strong background in a basic design field in order to fully exploit the powerful tools available on computers. Students who wish to focus their future work in computer applications of their discipline should plan to select many of their studio electives from the large number of computer graphic courses available.

Very strong students with multiple interests across design or other disciplines may wish to propose a special open major program. For example, a student wishing to produce animated films might need major courses in illustration, 2-D and 3-D computer graphics, and film and video. Open majors begin in the junior year after faculty approval of a detailed proposal written by the student.

All design students are encouraged to sign up for individual studio space on the 9th floor (Communication majors) or the 10th floor (Environmental majors) of the Tower building. The students organize and run these spaces as a working community, and in the process learn a lot about design from helping each other.

COMMUNICATION DESIGN

Graphic Design students learn to use text and image in the communication of ideas and messages for public and private clients. Students are exposed to typical problems in corporate and institutional design, general graphic design, and advertising. Many problems are solved using print media, but other media such as computer or video screen graphics, or environmental graphics, are considered and may be explored in depth through elective choices or the senior degree project. Required courses teach the basics in typography, color, and image generation, while stressing conceptual development and verbal and visual presentation skills. Critiques may cover issues as various as production techniques, psychology of perception, semiotics, historical reference, or ethics in advertising. Senior graphic portfolios may include corporate or personal identity systems, publication design, advertising, packaging, poster design, calligraphy, television or video graphics, or environmental applications.

Illustration students explore a variety of media and techniques for the generation and production of images for clients. Classes discuss issues of perception and interpretation, historical reference, and the conceptual background of illustrations, while dealing with composition, color, technique, and choice of media. In order to coordinate images with text, courses include work in graphic design and typography, as well as in the practical considerations of fitting and processing images into final printed forms. Students are encouraged to become comfortable with several different personal approaches. Some may elect to use computer media or video media in

addition to more traditional media. Each year all of the graduating illustration students mount a group show of their senior degree project portfolio pieces. Senior illustration portfolios are prepared for professional entry into book publishing, magazine or newspaper illustration, free lance, graphic design, or corporate illustration work.

Graphic Design

Sophomore Year		Credits
DE212	2D Design	3
DE213	3D Design	3
GD220	Introduction to Graphic Design	3
DE260	Typography	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Studio Electives	9
		33

Junior Year		
GD310	Graphic Design	3
GD311	Graphic Design	3
DE325	Research	3
GD320	Graphic Design	3
GD450	Degree Project	3
CSA	Elective	3
CSB	Electives	3
CSC	Elective	3
CSB or CSC	Elective	3
	Studio Electives	6
		33

Senior Year		
GD410	Graphic Design	3
GD420	Graphic Design Portfolio	3
GD451	Degree Project	3
Choose 1 of the 4 below:		3
DE309	Introduction to Computer Graphics	
DE335	Publications and Periodical Design	
DE412	Corporate Identity	
GD414	Advertising Design	
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Studio Electives	12
		33

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Design	39
Critical Studies	45
Studio Electives*	30
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Professional Electives: Typography, Corporate Identity, Publications and Periodical Design, computer graphics courses, Advertising, Color, Product Rendering, Human Figure in Illustration, Calligraphy, Photographics, packaging courses, Marketing, Exhibition Design. Photography, video and printmaking courses offered by other departments may also be helpful.*

Competency Electives: Technical Drawing, Conceptual Drawing.*

Illustration

Sophomore Year		Credits
DE212	2D Design	3
DE213	3D Design	3
IL220	Introduction to Illustration	3
IL205	Media Techniques	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Studio Electives	9
		33

Junior Year		
IL310	Illustration	3
DE325	Research	3
IL320	Illustration	3
IL321	Graphic Design for Illustrators	3
IL450	Degree Project	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Studio Electives	6
		33

Senior Year		
IL410	Illustration	3
Choose 1 of the 3 below:		3
IL411	Book Illustration	
GD414	Advertising Design	
DE308	Introduction to Computer Illustration	
IL451	Degree Project	3
IL420	Illustration Portfolio	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Studio Electives	12
		33

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Professional Electives: Media Techniques, Color, Architectural Rendering, Cartooning, Product Rendering, Calligraphy, Typography, Advertising, Book Illustration, computer graphics courses, Fashion Illustration, Costume History. Anatomy, painting, drawing, and video courses offered by other departments may also be helpful.*

Competency Electives: Technical Drawing, Conceptual Drawing.*

ENVIRONMENTAL DESIGN

Architecture is a pre-professional four year program intended to prepare students for graduate school or entry level architectural design positions. Students wishing to become registered architects should plan after MassArt to attend a graduate school in architecture prior to apprenticeship and state license exams. MassArt architecture students have an excellent record in achieving admission to graduate architecture schools across the country. Besides standard architectural practice, the area's graduates have entered fields such as historical restoration, interior design, city planning, exhibit design, space planning, architectural graphics, design and build, recreation structure design, computer aided design, and professional model building. The required major courses give students the basics in structural and design considerations while examining sociological, psychological, economic, historical, ergonomic, and aesthetic issues. Special interests in interior design, CAD, exhibit design, architectural rendering, furniture design, environmental graphics, 3-D computer graphics, typography, and stained glass, can be developed through electives.

Fashion students learn construction and design of garments and accessories for men, women, and children, for formal and informal use in real or theatrical settings. Issues of aesthetics, marketability, individuality, care and wear, economics, and comfort are considered in context with the creative use of materials and color. Special fashion interests are developed through the degree project senior line and through electives in jewelry design, accessory design, marketing, couture, fashion construction, costume history, fashion illustration, human figure illustration, life drawing, color, fibers, and weaving. Fashion students produce several fashion shows a year in addition to shows for benefits and scholarship funds. Our students also enter major national fashion competitions; in the last two years MassArt has had top winners in the Air France Paris competition, the Lord & Taylor New York competition, and the Woolmark men's wear competition.

Industrial Design students learn how to design, model, draw, and manufacture a wide range of products. In some cases such as an outdoor vending cart or a hospital bedside table, they might design the entire product; in other cases, such as electronic heart monitors or computer work stations, they design the interface between the machine and the user, but not the circuitry or other technical parts. Design and manufacturing process classes discuss issues of use, portability, durability, construction, marketing, graphics, color, cost, and ergonomics. A professional approach is stressed: assignments are typical of the sort of industrial design work found in the Boston area, and students' projects are frequently reviewed by outside experts from the medical or computer communities, or from other local industries. Students typically choose electives in corporate identity, typography, environmental graphics, exhibit design, furniture design, packaging, sculpture, and 3-D computer graphics, and do internships or co-op work as part of their education.

Architectural Design

Sophomore Year		credits
DE212	2D Design	3
DE213	3D Design	3
AD223	Introduction to Architecture	3
DE227	Architectural Structures I	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Studio Electives	9
		33

Junior Year		
AD310	Architectural Design	3
AD317	Architectural Structures II	3
DE325	Research	3
AD320	Architectural Design	3
AD327	Architectural Structures III	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Studio Electives	12
		33

Senior Year		
AD410	Architectural Design	3
AD420	Architectural Design Portfolio	3
AD450/451	Degree Project	6
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Studio Electives	12
		33

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Professional Electives: Structures IV, Concepts in Wood, Furniture Design, Interior Architecture, Exhibition Design, Architectural Rendering, Building Component Design, computer graphics courses, Typography, Color. Sculpture and glass electives offered by the 3-D Fine Arts Area may also be helpful.*

Competency Electives: Technical Drawing, Conceptual Drawing.*

Fashion Design

Sophomore Year		Credits
DE212	2D Design	3
DE213	3D Design	3
FD255	Creative Fashion Design	3
FD256/257	Pattern Drafting and Construction Techniques	6
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Studio Electives	6
		33

Junior Year		
FD354/355	Creative Fashion Design	6
FD356/357	Flat Pattern Design and Drafting	6
FD358	Fashion Marketing and Research	3
CSA	Elective	3
CSB	Electives	3
CSC	Elective	3
CSB or CSC	Elective	3
	Studio Electives	6
		33

Senior Year		
FD450/451	Degree Project	6
FD455	Creative Fashion Design	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Studio Electives	15
		33

Summary	
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Professional Electives: Specialized Fashion Study, Fashion Illustration, Couture Techniques, Costume History, Human Figure in Illustration, Color, Fashion Marketing, Clothing Construction. Courses in fibers, jewelry, and photography in other departments may also be helpful.*

Competency Elective: Conceptual Drawing.*

Industrial Design

Sophomore Year		Credits
DE212	2D Design	3
DE213	3D Design	3
DE226	Manufacturing Process	3
ID223	Introduction to Industrial Design	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Studio Electives	9
		33

Junior Year		
ID305	Manufacturing Process	3
ID310	Industrial Design	3
ID320	Industrial Design	3
DE325	Research	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Studio Electives	12
		33

Senior Year		
ID410	Industrial Design	3
DE459	Marketing	3
ID420	Industrial Design	3
ID450/451	Degree Project	6
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Studio Electives	12
		33

Summary	
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Design	39
Critical Studies	45
Studio Electives*	20
	132

Professional Electives: Exhibition Design, Concepts in Wood, Furniture Design, Product Rendering, Interior Architecture, Building Component Design, Corporate Identity, packaging courses, computer graphics courses, Architectural Rendering, Typography, Advertising. Elective courses offered by the 3-D Fine Arts Department may also be helpful.*

Competency Electives: Technical Drawing, Conceptual Drawing.*

Studio Electives*: may be any studio courses offered throughout the college, and should include "Professional Electives" and "Competency Electives."

Professional Electives*: Electives especially helpful for a particular design area are listed as "Professional Electives." These are highly recommended by the faculty to amplify the basic curriculum for each discipline.

Competency Electives*: Competency must be demonstrated in Technical Drawing DE214 or DE215 by all design majors except fashion and Conceptual Drawing DE224 before graduation. Students with prior course work in these areas or portfolio work demonstrating competency can test out or receive credit by consulting with instructor.

FINE ARTS THREE-DIMENSIONAL DEPARTMENT

The Fine Arts 3D department provides professional education for aspiring artists in the three-dimensional areas of the fine arts. The faculty are professional artists and craftspeople in the concentration areas of Ceramics, Fibers, Glass, Metals, and Sculpture. The program helps students to conceive dimensionally, acquire a range of skills in various media, and develop a personal style. Professional practices (legal, financial, etc.) are also a part of the curriculum. The Department encourages students to be aware of each medium's potential within and beyond the boundaries of tradition and function. Contemporary innovations co-exist with traditional approaches; unique studio artworks are developed as well as prototypes for production.

Sculpture students begin with training in technical processes including mold making, foundry, and welding, and are introduced to the realization of conceptual problems and sculptural media. Areas of study available to the student include figurative sculpture, kinetic sculpture, installation, and various construction techniques in a number of materials. Advanced students work with faculty and visiting artists to create a language of their own, follow their creative instincts, and become more creative artists. The emphasis in the senior year is on individual studio time and development toward a body of work. Sculpture students have done environmental projects at Haystack School in Maine, and have opportunities to work on large scale installations. Sculpture seminars include visits to museums, artists, studios, and industry.

Ceramic students explore the medium in both vessel and sculptural contexts. Beginners study basic theory and practices including handbuilding, wheelworking, glazing, and kiln-firing. Advanced students work with more complex methods of fabrication and finishing; they deal with historical issues, presentations, and critical awareness. As they progress, they are encouraged to develop their own formal language. Students participate in the National Council on Education in the Ceramic Arts conferences and are involved in field trips and visiting artist series.

The Glass program teaches glassblowing, casting, and many cold glass working processes. Techniques receive emphasis early in the program; advanced students are expected to work independently toward a mastery of skills and the development of an individual style. Faculty and students have close ties with industrial firms and designers who interact with the program. They

have regular exchanges with other glass programs in colleges and universities in the United States and abroad. Weekly seminars are held where group discussions, assignments, and presentations occur; visiting artists often participate in lectures, workshops, and critiques.

Metals students are involved with all aspects of light metalworking, including jewelry, vessels, and small-scale objects. Beginners learn traditional and contemporary methods, using tools and techniques that are applied across a broad survey of aesthetic concerns. Advanced students are encouraged to develop a strong personal body of work which focuses on a particular aspect of the field, such as function or body adornment. Historical objects, field trips to area museums and galleries, and visiting artists' workshops are an important aspect of the program's curriculum. Jewelry making, holloware, small-scale casting, blade-smithing and blacksmithing are among the disciplines students explore.

Beginning Fiber students learn both traditional and innovative techniques of fiber structure, with an emphasis on a creative approach to design, use of media, and technical information. Advanced students deal with more complex problems and modes of structuring, gradually developing more personalized and expressive approaches in their work. The program includes weaving, fiber sculpture and relief, hand papermaking, collage and construction, surface design, interlacing techniques, and the history of fiberworks. Students work in two and three dimensions with fibers and mixed media. The Fibers seminars include field trips, visiting artists, workshops, discussions, and critiques.

Recognizing the dissolving boundaries between the various arts and crafts, the Fine Arts 3D Department offers a program which allows students to either concentrate in a single discipline or develop a more personal curriculum, drawing from the many 3D course offerings. Common courses required of all 3D majors include: for sophomores, TDA200-201, a study of three-dimensional processes, concepts, and structures; for juniors, one theme course, TDA300-305, a varying topic course which examines common aesthetic issues, such as narrative function or installation; and for seniors, TDA400, a seminar course which introduces professional practices and portfolio making. Work by juniors and seniors in the Department is evaluated at the end of each semester by a review board panel consisting of faculty, graduate students, and visiting artists.

Ceramics

Sophomore Year		Credits
CER202	Ceramic Handbuilding	3
CER203	Ceramic Wheelworking	3
TDA200	3D Design: Concepts and Processes	3
TDA201	3D Design: Materials and Processes	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Junior Year		
CER300/301	3D Seminar: Ceramics	6
CER302	Ceramic Materials: Clay	3
CER303	Ceramic Materials: Color and Surface	3
TDA	300 level Theme Course	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	6
		33

Senior Year		
CER400/401	3D Seminar: Ceramics	6
TDA400	Senior Seminar	3
Choose 1 of the 3 below:	TDA Theme Course Independent Study 3D Department Elective	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Electives	12
		33

Summary	
Core Program	18
Ceramics	24
TDA Courses	15
Critical Studies	45
Electives*	30
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**21 of the elective credits must be taken in studio courses.*

Freshmen interested in this program should take CER201; or CER202 or CER203 with the permission of the instructor.

Fibers

Sophomore Year		Credits
FIB	200 level Electives	6
TDA200	3D Design: Concepts and Processes	3
TDA201	3D Design: Materials and Processes	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Junior Year		
FIB300/301	3D Seminar: Fibers	6
FIB	300 level Elective	3
FIB	200 or 300 level elective	3
TDA	300 level Theme course	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	6
		33

Senior Year		
FIB400/401	3D Seminar: Fibers	6
TDA400	Senior Seminar	3
Choose 1 of the 3 below:		3
	TDA Theme course Independent Study 3D Department Elective	
CSA	Elective	3
CSC	Elective	3
CSB	Elective	3
	Electives	12
		33

Summary	
Core Program	18
Fibers	24
TDA courses	15
Critical Studies	45
Electives*	30
	132

Glass

Sophomore Year		Credits
GL231	Glassblowing	3
GL232	Cold Glassworking Techniques	3
TDA200	3D Design: Concepts and Processes	3
TDA201	3D Design: Materials and Processes	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Junior Year		
GL300/301	3D Seminar: Glass	6
GL331/332	Advanced Glass	6
TDA	300 Level Theme Course	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	6
		33

Senior Year		
GL400/401	3D Seminar: Glass	6
TDA400	Senior Seminar	3
Choose 1 of the 3 below:		3
	TDA Theme Course Independent Study 3D Department Elective	
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Electives	12
		33

Summary	
Core Program	18
Glass	24
TDA Courses	15
Critical Studies	45
Electives*	30
	132

**21 of the elective credits must be taken in studio courses.*

Metals

Freshman Year		Credits
MT200	Jewelry **	3
Sophomore Year		
MTL210	Beginning Metals	3
MTL220	Intermediate Metals: Study in Series	3
TDA200	3D Design: Concepts and Processes	3
TDA201	3D Design: Materials and Processes	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33
Junior Year		
MTL300/301	3D Seminar: Metals	6
MTL310/320	Advanced Metal Projects	6
TDA	300 Level Theme Course	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	6
		33
Senior Year		
MTL400/401	3D Seminar: Metals	6
TDA400	Senior Seminar	3
Choose 1 of 3 below:	TDA Theme Course Independent Study 3D Department Elective	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Electives	12
		33

Summary	
Core Program	18
Metals	24
TDA Courses	15
Critical Studies	45
Electives*	30
	132

***MTL200 Jewelry, should be taken as a Freshman elective by students interested in this program.*

Sculpture

Sophomore Year		Credits
SC	200 Level Electives	6
TDA200	3D Design: Concepts and Processes	3
TDA201	3D Design: Materials and Processes	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33
Junior Year		
SC300/301	3D Seminar: Sculpture	6
SC	Sculpture Electives	6
TDA	300 Level Theme Course	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	6
		33
Senior Year		
SC400/401	3D Seminar: Sculpture	6
TDA400	Senior Seminar	3
Choose 1 of the 3 below:	TDA Theme Course Independent Study 3D Department Elective	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Electives	12
		33

Summary	
Core Program	18
Sculpture	24
TDA Courses	15
Critical Studies	45
Electives*	30
	132

FINE ARTS TWO-DIMENSIONAL DEPARTMENT

The Fine Arts 2D Department includes the areas of Painting and Printmaking. The 2D Department considers the areas of painting and printmaking to be allied and interrelated disciplines. Consequently, the faculty and curricula of these partners also encourage students to investigate creative possibilities that cross boundaries and mix medias. We also consider drawing to be an essential visual vocabulary that must be intensely pursued each year. The Department supports a broad range of approaches to art making, emphasizing individual expression and student independence. Students learn established traditions in painting while being encouraged to experiment with contemporary ideas in abstraction, assemblage, or environmental forms.

Painting students choose one instructor to study with each semester and are encouraged to change instructors every year. The six-credit major studio classes focus on individual progress, class critiques, slide lectures, and presentations by visiting artists. Painting students are required to take FA201 Drawing as well as one printmaking elective in their sophomore year. These courses offer exposure to basic print processes and development of visual vocabulary. Painters must also take one 300-level Drawing elective in their junior year.

The Printmaking concentration also has a six-credit major studio component each semester. Sophomore printmakers study basic processes of etching and lithography as well as variations in relief printing. Sophomore printmakers must take FA201 Drawing and one elective in Painting. Junior and senior students choose a print technique to pursue in the major studio and work individually with the major instructor toward improving their concepts and skills. Juniors must take one 300-level Drawing elective.

The Printmaking/Graphic Design concentration brings together ideas of communication and process that are common to both design and the fine arts. Courses from both areas are combined in order to equip the student with abilities in design, composition, color, typography, and various print processes. Independent and group projects in artists' books, posters, installation graphics, limited edition folios, and narrative suites of prints are potential projects in the upper levels of this concentration.

At the end of each semester, all 2D majors participate in review boards. These reviews include the participation of students, faculty, and guest artists who critique and explore each student's work from that term. This review process is a vital exchange of ideas between students and faculty which, though often strenuous, is at the core of our program.

Painting

Sophomore Year		Credits
FA205	Painting	12
FA201	Drawing	3
PM	Printmaking Elective	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Elective	3
		33

Junior Year		
FA305	Painting	12
FA	300 Level Drawing Elective	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	6
		33

Senior Year		
FA405	Painting	12
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Electives	12
		33

Summary	
Core Program	18
Painting	39
Critical Studies	45
Electives*	30
	132

Printmaking

Sophomore Year		Credits
PM260	Beginning Etching	3
PM265	Printmaking	6
PM270	Beginning Lithography and Relief Prints	3
FA201	Drawing	3
FA	Painting Elective	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Elective	3
		33

Junior Year		
PM365	Printmaking	12
FA	300 Level Drawing Elective	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	6
		33

Senior Year		
PM465	Printmaking	12
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Electives	12
		33

Summary	
Core Program	18
Printmaking	39
Critical Studies	45
Electives*	30
	132

Printmaking/Graphic Design

Sophomore Year		Credits
DE212	2D Design	3
DE224	Conceptual Drawing	3
GD220	Introduction to Graphic Design	3
PM260	Beginning Etching	3
PM268	Silkscreen Printing	3
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Electives	6
		33

Junior Year		
DE260	Typography	3
DE359	Color Theory and Application	3
PM368	Intermediate Screen Printing	3
Choose one of two:		3
PM360	Intermediate Etching	
PM361	Intermediate Lithography	
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Senior Year		
DE375	The Artist and the Book	3
DE309	Introduction to Computer Design	3
PM401	Printmaking Seminar	3
Choose one of two:		3
PM263	Alternative Photo Printmaking	
PM264	Monoprint	
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Electives	12
		33

Summary	
Core Program	18
Design	21
Printmaking	18
Critical Studies	45
Electives*	30
	132

**21 of the elective credits must be taken in studio courses.*

MEDIA AND PERFORMING ARTS DEPARTMENT

The mass media—film, photography, video and sound—have become dominant elements in modern society. Students in the Media and Performing Arts Department explore the potential of these media for art-making. They may choose to focus in one technical discipline or to work interdisciplinarily. Concentrations are offered in Photography, Filmmaking, or the Studio for Interrelated Media (SIM); a minor is available in video studies. In all areas, students receive a solid intellectual grounding in the fine arts; major courses meet nine hours a week, and students receive a great deal of individual attention from the faculty.

Students who concentrate in Photography follow a common sophomore program giving them a firm technical and aesthetic background in black and white as well as color photography. Junior students are taught how to use large format cameras. Seniors come together in a year-long final portfolio preparation course. The department has large format cameras, lights and tripods, darkrooms, and equipment for processing and printing both black and white and color.

Filmmaking students work in an open studio setting with technical workshops, frequent film screenings, and guest lectures. There is a student-run weekly film series, Film Society, which is open to the public. The facility provides sound and silent cameras, both 16mm and Super 8mm, editing equipment, animation stands, optical printers, and synchronized tape recorders.

SIM is the concentration for students who want an open studio to work on interdisciplinary media studies or performance skills. Professional performers in music, dance, and theatre are in residence at the College and collaborate with SIM. An annual festival of new works, Event-works, is presented every spring. The department provides a 400—seat proscenium theatre, two performance spaces, sound studio with audio synthesizer, video equipment, video studio, control room, and editing booth.

Students in the Media and Performing Arts Department are in large part supported and encouraged to explore and develop personal and creative ways of expression. While the emphasis in the Department is strongly on the fine arts aspect of the media, the need and interest of certain students to be acquainted with the communication aspects of their craft is recognized. With that in mind, this Department has developed an extensive listing of internships for students at Boston area television stations, photography studios, performance art galleries, and public art settings such as the Massachusetts State House Archives.

Filmmaking

Sophomore Year		Credits
FM280/281	Filmmaking	12
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Junior Year		
FM380/381	Filmmaking	12
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Senior Year		
FM480/481	Filmmaking	12
MP	MPA Elective	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Electives	9
		33

Summary	
Core Program	18
Filmmaking	39
Critical Studies	45
Electives*	30
	132

Photography

Sophomore Year		Credits
PH270	Photography	6
PH271	Introduction to Color Photography	6
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Junior Year		
PH370	View Camera	6
PH371	Expressive Photography	6
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Senior Year		
PH470	Portfolio A	6
PH471	Portfolio B	6
MP	MPA Elective	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Electives	9
		33

Summary	
Core Program	18
Photography	39
Critical Studies	45
Electives*	30
	132

**21 of the elective credits must be taken in studio courses.*

Studio for Interrelated Media (SIM)

Sophomore Year		Credits
MP270/271	Intermedia	12
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Junior Year		
MP370/371	Intermedia	12
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Senior Year		
MP470/417	Intermedia	12
MP	MPA Elective	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Electives	9
		33

Summary	
Core Program	18
SIM	39
Critical Studies	45
Electives*	30
	132

Video Minor

The following sequence of courses comprises a minor in video studies.

		Credits
MP201	Introduction to Video	3
MP301	Intermediate Video I	3
MP302	Intermediate Video II	3
MP303	Advanced Video I	3
MP304	Advanced Video II	3
MP305	Video Seminar	
	or	
CSA/MP359	Television, Video, and Art	3
		18

Master of Science in Art Education

The Master of Science in Art Education is structured to meet the needs of mid-career professionals who wish to shape their own areas of specialization in the field of art education. The program is designed for those students who reveal an interest in the professional roles in art education, a knowledge and enthusiasm for the contribution and potential of education, psychology, and research, and who through their own work show an understanding of the creative process as it relates to the development of art, personal growth, and expression.

The program is founded on the belief that the field of art education can offer powerful tools and frameworks for society which go beyond the traditional settings of public schools to include museums, hospitals, businesses, day care centers, and welfare shelters. With such diverse sites in mind, the program aims at preparing educators, supervisors, and administrators with broad and encompassing skills with knowledge of art education and with an unflagging interest in questions which concern teaching, learning, thinking, knowing, making, and reflecting in art.

The MSAE is a 36–credit graduate program which can be pursued full-time or part-time, in the day or evening. It is intended to meet the needs of students who may wish to work full-time while getting their degree as well as those who want to move right through it. The pace is arranged to suit the student's needs.

Students shape their own areas of specialization within the program. It is designed for experienced art teachers and other professionals in art and related fields seeking an individualized course of study. It is primarily an opportunity for mature professionals in museums, schools, and human service agencies to investigate particular facets of the field of art education. All students plan with the program advisor a 15–credit area of specialization which meets their professional objectives. Recent specializations include arts administration, arts advocacy in community–based education, arts and human services, interdisciplinary art education, museum studies, art therapy, historical research, curriculum development, aesthetic research, new technologies, and exhibition planning

After completion of all course work, M.S.A.E. candidates take a comprehensive examination, a take-home, open-book written exercise with questions related to core course requirements as well as information central to a master's degree in art education. Students must pass the comprehensive examination before beginning work on their master's thesis.

Directed Study projects culminate in a written thesis which focuses on a practicum, curriculum, or research study. Proposals for directed study are developed with an advisor and approved by the Art Education Graduate Advisor. In the graduate seminar students share their progress with their fellow students and faculty.

This intimate, individualized program encourages students to seek faculty resources at the College, as well as people in the community, professionals at nearby universities, museums, and relevant institutions in implementing their course of study.

Master of Science in Art Education		Credits
AE501	History of Goals and Methods of Art Education	3
AE502	Art and Developmental Theory	3
AE504	Problems in Aesthetics I	3
AE510	Research Methods and Techniques	3
	Specialization	15
AE601	Graduate Seminar	3
DS500	Directed Study	6
		36

Proposed Master of Arts in Teaching

All teachers who become eligible for provisional certification in Massachusetts after October 1, 1994, must earn a Masters degree in order to qualify for a Full Certificate. The Full Certificate must be earned within five years of receiving the Provisional Certificate.

Starting in the fall of 1992 or 1993, the Art Education Department will be offering a 36-credit Clinical Masters Degree that will include coursework and clinical experience designed to enable students to qualify for Full Certification. The Clinical Masters will include work in studio art, art history, and aesthetics and will require students to examine their individual creative processes in relation to teaching.

Master of Fine Arts

The Master of Fine Arts program is a two-year, sixty-credit, full-time residential program designed for highly motivated, independent students who wish to study in a largely self-directed program in one of the following major studio areas:

Design:	Communication, Environmental
Fine Arts 3D:	Sculpture, Ceramics, Fibers, Glass, Metals
Fine Arts 2D:	Painting, Printmaking
Media & Performing Arts:	Photography, Film, Studio for Interrelated Media, Video

The College provides varied resources for M.F.A. students in order that they may shape their own programs within a flexible structure. The curriculum is designed to provide opportunities for large group discussions and presentations among students from all disciplines, smaller seminars and critiques among students in the same discipline, and individualized advising and dialogue with faculty of the student's choice. Faculty advisors provide guidance in the selection of courses and independent studies tailored to each student's artistic development, including course offerings within the institution as well as those in the various schools of the consortia.

Philosophically, the M.F.A. program is concerned with the creative development of the individual and the identification and exploration of personal issues in each student. This may include studies with a variety of faculty members including those from other disciplines.

The core of the M.F.A. program is the resident studio work. Students in each department meet regularly in a seminar setting with the advisor and other graduate students in the department. Students' work is reviewed by a formal board of faculty, visiting artists, and students twice a year. Studio work culminates in a thesis exhibition/presentation in the final semester of the program.

Additionally, courses in Critical Studies, Art Education, and Graduate Seminar provide opportunities for reading, research, discussion, and critique. The Graduate Seminar brings together graduate students in all disciplines for lectures, presentations of works, and discussions which explore assumptions and functions of the contemporary art world. Seminar meetings cultivate interdisciplinary issues and collaborative work. An active Visiting Artist series provides both group presentations and opportunities for critiques and discussions with individual graduate students.

M.F.A. students interested in college teaching experience enroll in the College Teaching Internship course (AE560) and observe faculty in their concentration or in the Core Program for one semester. Following this course, graduate students are eligible to apply for teaching assistantships. M.F.A. students are viewed as a major asset to the undergraduate students, and every effort is made to integrate graduate students into the fabric and function of the College.

Master of Fine Arts

First Year		Credits
GR501/502	Graduate Seminar	6
	Major Studio	12
	Electives	6
CSA505	Graduate Contemporary Art	3
CS/AE	Elective	3
		30

Second Year		
GR503/504	Graduate Seminar	3–6
	Major Studio	12–15
	Electives	6
CSA510	Benchmark	3
CS/AE	Elective	3
		30

Master of Fine Arts in Design

First Year		Credits
GR501/502	Graduate Seminar	6
DE501/502	Design Major Studio	12
DE511	Contemporary Design Issues	3
DE522	Contemporary Design Initiatives	3
CSA505	Graduate Contemporary Art	3
CS/AE	Elective	3
		30

Second Year		
DE533/544	Major Studio/Thesis	18
	Electives	6
CSA510	Benchmark	3
CS/AE	Elective	3
		30

Art Teacher Licensing Progam

The Teacher Licensing Program is a post-baccalaureate program which, with program approval of the Bureau of Certification, Massachusetts Department of Education, leads to a single level permanent certification as an art teacher, either grades kindergarten through grade 9 or grade 5 through grade 12 in Massachusetts. With interstate certification, the Mass Art art teacher certification is valid in many other states. The program is designed for students with very strong backgrounds in studio work who want certification which allows them to work in schools, museums, social service agencies, or any of the settings in which art education takes place. Candidates for teacher certification must demonstrate studio competencies in areas specified by the State Department of Education Standard I prior to applying for the state teaching certificate.

Students take the Art Education Department's undergraduate block of courses that correspond to the state standards including courses in the social context for education, psychology of art, and teaching methods; they visit a variety of schools; they practice teaching. The full program requires 36 credits and takes at least one and a half years to complete.

Teachers already licensed on one level may wish to earn a second level license. They can enroll for a half–practicum and an additional three–credit elective, both related to the new age group they wish to teach. Should students wish to pursue a master's degree, AE501, AE502, and AE504 are transferable to MassArt's of Master of Science in Art Education program.

The Commonwealth of Massachusetts is changing to a new teacher certification process. The current one-stage Lifetime Certificate will be replaced by a two-stage process in which a Provisional Certificate is earned, followed by a Full Certificate. Students who complete the Art Education Department program by October 1, 1994 will be eligible for the current Lifetime Certificate. All requirements for the Art Education sequence must be completed by October 1, 1994 (including student teaching) to be eligible for the Lifetime Certificate.

Students who complete the Art Education program after October 1, 1994 will be eligible for the Provisional Certificate. Within five years of becoming certified, Provisional teachers must earn a Full Certificate in order to maintain professional standing and teach in the public schools. A Masters degree that includes clinical experience and education coursework is required for Full Certification. Teachers who hold the current Lifetime Certificate, earned before October 1, 1994, are not required to earn a Full Certificate.

The Art Education Department will be offering a 36-credit Clinical Masters Degree that will include coursework and clinical experience designed to enable students to qualify for Full Certification. The Clinical Masters will include work in studio art, art history, and aesthetics and will require students to examine their individual creative processes in relation to teaching.

Art Education courses that may be transferred to the MSAE may also be applied to the new Clinical Masters degree. (It should be noted that the MSAE is a research-oriented degree, and will not meet the requirement for a Clinical Masters and Full Certification.)

Teacher Licensing Sequence*		Credits
AE502	Art and Developmental Theory	3
AE202	Materials and Processes	3
AE250	Developmental Observation Lab	3
AE251	Methods Theory	3
AE504	Problems in Aesthetics I	3
AE302	Methods Lab	3
AE501	History of Goals and Methods of Art Education	3
AE	Art Education Elective	3
AE394	Professional Field Experience A	4.5
AE395	Professional Field Experience B	4.5
AE305	Curriculum in the Visual Arts	3
		36

**Students may complete this program in a year and a half, providing they begin the program in the summer. Otherwise, licensing takes a two-year commitment.*

Courses must be taken in sequence.

Graphic Design Certificate Program

The certificate program in Graphic Design is a cluster of professional courses in a part-time program which leads to a career in the graphic design field. The program consists of 12 courses (36 credits) which may be taken over a period of no more than three years. All of these courses are rostered through the Program of Professional and Continuing Education.

Applicants must have completed 60 credits of college work to be eligible for the program. A maximum of six credits may be transferred to the program with the consent of the program advisor.

Schedule (all courses are 3-credit)

Semester 1

DE212	2D Design
DE224	Conceptual Drawing

Semester 2

DE260	Typography
GD220	Introduction to Graphic Design

Semester 3

GD351	Production and Layout
GD370(F)	Intermediate Graphic Design Portfolio

Semester 4

GD311	Graphic Design
	*Elective

Semester 5

GD410	Graphic Design
	*Elective

Semester 6

GD420 (SP)	Graphic Design Portfolio
DE459 (SP)	Marketing

***Electives:**

DE201	Calligraphy and Letterforms
DE309	Introduction to Computer Design
DE310	Computer Design Applications
IL220	Introduction to Illustration
DE335	Publishing and Periodical Design
DE412	Corporate Identity
GD414	Advertising Design

F –fall only
SP–spring only

Program of Professional and Continuing Education

The Program of Professional and Continuing Education serves a variety of the College's publics. It provides graduate and undergraduate courses, special non-credit programs, and directed study at the College, duplicating some of the day program courses as well as supplementing degree programs with specialized areas of study. The credit courses are open to all adults including high school seniors. Students earn credit or have the option to register as auditors.

The program offers many evening and some day courses each spring and fall and day and evening courses each summer. Course formats range from one-day non-credit workshops and intensive one-week institutes to six-week and fifteen-week sessions.

Continuing Education faculty meet the same standards required of faculty teaching in the degree programs. About one-third of the continuing education faculty also teach in the degree programs. The Program of Professional and Continuing Education is self-funding. Its policies and procedures are established by the College. Whenever possible the program adopts the policies exercised in the College's degree programs.

Approximately 3,000 students take continuing education courses each year. Their backgrounds range widely in age, motivation, interests, and ability. Their reasons for enrolling are equally diverse, including self-improvement, occupational advancement, skill development, and the completion of degree program requirements.

Many students attend continuing education classes to help them prepare for application to an undergraduate or graduate program at MassArt or other professional art schools.

The Program of Professional and Continuing Education offers a variety of special summer programs, including summer study abroad for undergraduate and graduate credit, and intensive studio and academic programs for high school students and entering Core students.

Summer programming often includes special workshops, institutes, and seminars for teachers who want to develop their own artistic skills, learn new pedagogical approaches, or learn how to use art to teach in academic classrooms.

Before its spring, summer, and fall sessions, the program publishes and distributes a catalogue with a schedule and description of its courses.

Saturday Studios

For more than fifty years high school and junior high school students have come to special art classes at the College offered by the Art Education Department. Sessions are scheduled each fall and spring semester. These non-credit courses are open to all interested students regardless of their level of experience in art; we do not require prerequisites or portfolio reviews. The Saturday Studios can serve to introduce the students to the process of exploring the visual arts, and they also assist students with extensive studio backgrounds to refine their visual concepts and skills. Recent Saturday Studios have included drawing and painting, life drawing, sculpture, cartooning, printmaking, and senior studio. There is also a parents group (no fee) for parents of enrolled Saturday Studio students. A minimal fee is charged to students to cover supplies and expenses, but this can be waived if requested.

COOPERATIVE PROGRAMS

College Academic Program Sharing

Undergraduate students may take as many as 18 credits during their academic careers at CAPS schools by cross-registration and without the need for a formal transfer of credit process outside of the Massachusetts College of Art—although the courses must not be available at the College of Art. The other members of CAPS are the State Colleges at Bridgewater, Fitchburg, Framingham, North Adams, Salem, Westfield, Worcester, and the Maritime Academy.

Consortium of East Coast Art Schools

The Mobility Program of the Consortium of East Coast Art Schools allows students in their junior year to study for one semester at another consortium school while they continue to pay tuition to the home school. Members of the Consortium are: Massachusetts College of Art; Atlanta College of Art; Cooper Union, School of Art and Architecture; Maryland Institute, College of Art; Nova Scotia College of Art and Design; Otis Institute of Parsons; Parsons School of Design; Pratt Institute, School of Art; Rhode Island School of Design; School of the Museum of Fine Arts; Tyler School of Art; University of the Arts.

Fenway Library Consortium

The Massachusetts College of Art is a member of the Fenway Library Consortium, a group of local college libraries which have agreed to share resources. Students can borrow from these libraries upon presentation of a valid student ID card.

The other members are: Emerson College, Emmanuel College, Hebrew College, Massachusetts College of Pharmacy, Museum of Fine Arts, New England Conservatory of Music, Simmons College, Suffolk University, University of Massachusetts/Boston, Wentworth Institute of Technology, Wheelock College, and the Brookline Public Library.

The Massachusetts College of Art students may also use the libraries of the other 28 public institutions of higher education in Massachusetts.

Pro Arts Consortium

The members of the Pro Arts Consortium are the Massachusetts College of Art, the Boston Architectural Center, the Boston Conservatory of Music, Emerson College, and the School of the Museum of Fine Arts. The members, all of whom are in geographic proximity, sponsor a variety of cooperative programs which enhance the study of art at any of the members' schools.

Pro Arts administers the following programs for its member institutions: Cross Registration broadly expands academic offerings for member schools, including access to a wide variety of institutional sources and facilities. Polaroid 20 × 24 Studio Course is a full Consortium course enabling students to investigate technical and aesthetic possibilities using a large format camera—one of only five such cameras in the world. Arts House is an inter-arts program for upper-level students and recent graduates. Basically student directed, Arts House sponsors lectures, discussion groups, and other joint projects. Lectures, Special Programs and Events are offered throughout the academic year so that all faculty, students, and staff may benefit from an interdisciplinary experience.

Public College Exchange Program

The four public colleges in Boston—the Massachusetts College of Art, University of Massachusetts/Boston, Bunker Hill Community College, and Roxbury Community College—permit full-time degree candidates to take up to two courses in any semester at another of the schools as long as the courses are not offered at the student's home institution.

Foreign Exchange Programs

Currently, in addition to its domestic student exchanges, the College has student exchange programs with the following foreign colleges: Chelsea College of Art and Design (London, England); Central College of Art and Design (London, England); West Surrey College of Art and Design (Surrey, England); Instituto Superior d'Art (Havana, Cuba). The Instituto Superior d'Art student exchange is a program for graduate students, while the others are designed for undergraduates in their junior year.

Foreign Summer Study Programs

Through the Program of Continuing Education, the Massachusetts College of Art offers summer study programs. These 4-week sessions are carefully designed by faculty and the Director of Academic Advising & Off-Campus Programs to inspire students who work and live in a culturally rich environment. The following are the 1990 summer offerings:

Crete, Greece:
Landscape Watercolor; Minoan Civilization

London, England:
London Observed—Through the eyes of Designers and Illustrators; Representation and Abstraction in Current British Art & Design

Tuscany, Italy:
Landscape Drawing, Painting, Italian Language and Culture

Perugia, Italy:
Photography Seminar

Credit Hour Ratio

Critical Studies and Art Education courses use the standard Carnegie Unit in measuring credit for a course: 12 to 15 classroom hours equal one semester credit. For example, a 3-credit Critical Studies course meets for 3 hours as week over 15 weeks for a total of 45 classroom hours.

Studio courses have a higher ratio of classroom hours to credit. Studio courses worth 3 credits meet for 4½ hours a week of faculty contact time over 15 weeks for 67½ classroom hours. Core courses have an additional 4½ hours per week of available studio time per 3 credit course. Because of the special emphasis for drawing, the credit/hour ratio for the required Core drawing class is 2 class hours to 1 credit. All Core students have access to open studios to complete their studio projects.

Course Load

All students must complete a program of 132 credits to receive a B.F.A. degree. Varying slightly for each area of concentration, these credits are distributed among freshman studio foundation courses (Core), major concentrations, Critical Studies (liberal arts), and studio electives.

Usually a program of study includes the following distribution of courses: 18 credits in Core, 45 credits in Critical Studies, 39 credits in the concentration, and 30 credits in electives. (In Design, Art History and Art Education, electives must be studio courses; in Fine Arts and Media areas, electives can be studio and Critical Studies.)

To graduate in eight semesters (4 years) undergraduate students must pass a normal full-time load of 33 credits per academic year. Students who take at least 12 credits per semester are considered full-time. Part-time students take less than 12 credits per semester. Permission of the Director of Academic Advising and Off-Campus Programs is required for undergraduates to take more than 18 credits in one semester. The maximum load for a graduate student is 15 credits per term.

Grading System

The College has instituted a dual grading system for the B.F.A. program. All freshman courses are pass/no credit. Beyond the freshman year, some departments give letter grades; other departments pass/no credit, depending on which system, in the view of the faculty of each department, best serves their goals. (No D grades are given in the letter grade system. A student must get a C to pass.)

Departments with Letter Grades

A, A−, B+, B, B−, C+, C, F
Critical Studies
Art Education
Design
Fine Arts 3-D

Departments with Pass/No Credit:

Fine Arts 2-D
Media and Performing Arts

A—Superior work.
B—Good work.
C—Adequate work.
F—Failure.

P–Pass—the designation signifying successful completion of the course requirements.

INC–Incomplete—A temporary designation indicating that at least 80% of the course requirements have been met and that the remaining course requirements are expected to be completed, and a permanent designation issued by the subsequent mid-semester. In the freshman Enrichment course, a first semester incomplete can mean that the work is unsatisfactory, even though all assignments are completed. The permanent designation for a first semester incomplete in Enrichment is the final grade issued at the end of the second semester. The student is responsible for having a Missing Grade/ Change of Grade form completed and filed with the Registrar.

W–Withdrawal—Signifies that the student withdrew from the course before the end of the semester. This designation appears on the student's evaluation report at the end of the semester, but is not recorded on his/her permanent transcript.

NC–No Credit—Signifies that a student's work was not acceptable in the course and therefore credit cannot be granted. This designation appears on the student's evaluation report at the end of the semester, but is not recorded on the permanent transcript. If received in a required course, the course must be re-taken and passed.

H–Honors—It is possible to receive Honors for exceptional work in an individual course in both the pass/no credit and letter grade systems on the recommendation of the instructor. In the letter grade system, H is a designation higher than A.

Clarification—Students may request written explanations of any of the above designations.

Review Board Evaluation

Beginning in the sophomore year, a student's work is reviewed by a board of faculty and visiting critics. These boards are selected by students and their instructors. Review boards bring objective professional analysis to bear upon a student's evolving body of work. The boards also are important because they bring a fresh point of view to the continuing evaluation of students by their faculty. They are one of the more important elements of education at the College of Art because they enhance the student's understanding of what he or she is creating, and, perhaps more importantly, they offer the experience of having one's work judged publicly.

Academic Progress

If a student is in danger of not passing a course at mid-semester, he/she receives a *Mid-Semester Warning*. A final grade of Incomplete (INC) is given only in exceptional circumstances. Incompletes must be made up by the 8th week of the following semester.

Students who complete less than ⅔ of credits attempted in a semester are placed on *Academic Notice* and are advised of this status in a letter from the Director of Academic Advising. Only courses receiving a passing grade are considered completed. Grades of Incomplete, No Credit, and F (Failure) designate courses which are not completed. Academic Notice status is removed when a student successfully completes ⅔ of the credits attempted the following semester. A second Academic Notice results in a student being placed on Academic Probation.

Students who receive two consecutive semesters of Academic Notice are placed on *Academic Probation* and advised of this status in a letter from the Dean of Undergraduate Studies. Students must make an appointment with the Undergraduate Dean before registration to discuss the process for removal of probationary status. All students who are on Academic Probation must pass ⅔ of the credits attempted in the following semester. If a student on probation fails to successfully complete ⅔ of the credits attempted in the next semester, then the student is subject to *Academic Dismissal*. The Dean of Undergraduate Studies meets with the student to discuss such dismissal. Students who wish to appeal a dismissal can do so through the Dean of Undergraduate Studies within six weeks from the date of dismissal. A student's appeal is reviewed by a committee whose decision is final.

All departments have internal standards for academic dismissal from a major/concentration; each department provides a probationary period of at least one semester for students who have fallen below department standards. Departmental policies for dismissal are kept on file in the office of the Dean of Undergraduate Studies, who is responsible for making sure that they are internally consistent and consistent with all-school policy.

Students should be informed of *Departmental Probation* by written notice presented to the student during a meeting with appropriate faculty members and the department Chair. This meeting should take place by the first week of the semester. The Dean of Undergraduate Studies is notified at that time of the student's having been put on probation, and is provided by the department with all pertinent information.

Students on Departmental Probation should be notified in person by appropriate faculty and department Chair, either of recommendation for *Departmental Dismissal* or lifting of Departmental Probation. This notice should be given immediately following the student's end of semester review. At this point, the recommendation for Departmental Dismissal is forwarded to the Dean of Undergraduate Studies, who reviews the evidence for dismissal and, in writing, notifies the student of his decision.

Students dismissed from a department have the right to appeal through the office of the Vice President for Academic Affairs. Students who have been dismissed from two departments are subject to Academic Dismissal from the school.

Learning Disabilities Procedures

The Massachusetts College of Art recognizes Federal mandate 504 which guarantees educational rights for the learning disabled.

Only students who have been professionally diagnosed as having learning disabilities through an established Individual Educational Plan (IEP) from high school or through a professional diagnosis will be eligible for support services (listed below) to complete their courses successfully at the Massachusetts College of Art. Undiagnosed learning disabled students must take the initiative in seeking professional diagnosis. Information on centers for diagnosing learning disability can be found in the Office of Academic Advising and Off-Campus Programs. Students are strongly advised to begin diagnostic procedures before courses begin in order to be properly prepared for class.

Students who have been professionally diagnosed and documented for learning disability may then request assistance from the Director of Academic Advising and Off-Campus Programs. The Director will set up meetings with the faculty of the student's courses in order to arrange the proper learning procedures for that student. Students should take the initiative to meet with instructors before or at the beginning of the

semester. Learning procedures available to professionally diagnosed learning disabled students may include the following: reduced course load; untimed testing; oral testing; taking exams on word processors; tape-recording lectures; note-takers; readers; subjective/objective testing adjustment; deadline flexibility.

Appropriate procedures for each such student should be determined with the participation of the instructor and the recommendation from the diagnostic report. In the event of disagreement between instructor and student, the issue should be referred to the Academic Vice President for resolution.

Approved Leave of Absence

A student not on academic disciplinary probation, who wishes to be away from the College may take a leave of absence for a semester or a full academic year. Students who wish to take a leave of absence must meet with the Dean of Undergraduate Studies and complete a form to be on file in the Registrar's Office. Students may not apply for a leave of absence for the current semester after mid-semester except in cases of hardship as determined by the Undergraduate Dean.

Students wishing to return to the College of Art must fill out a Return from Leave of Absence form not later than 30 days prior to the first day of classes for which they wish to return. However, it is expected that returning students will attend registration.

Concerning medical leave of absence, the College reserves the right to approve return contingent upon additional information such as evidence of satisfactory physical and mental health or a personal interview to determine the student's ability to meet the institution's academic standards.

Students attending another school through the Mobility Program (East Coast Art School/ Exchange Programs, or another college with departmental and Academic Affairs permission) do not need to file a Leave of Absence form. However, these students must register for a pre–assigned code indicating such approved alternative study.

Withdrawal

Students who wish to withdraw permanently from the College must complete an official withdrawal form. Students who are not registered and did not complete a leave of absence form by the end of the Add/Drop period are considered to have withdrawn from the school. These students must reapply through regular admissions procedures.

Readmission

Students who withdrew from the College and wish to be considered for readmission must meet the same application requirements and deadlines and are reviewed in the same schedule as the new transfer applicants.

Students who are readmitted may re-enter with the same credit accumulation as when they withdrew; however, they must meet current requirements for graduation. Upon special approval of the Undergraduate Dean and the Chair of the department in which the student is majoring, additional transfer credit may be approved. Under no circumstances is the final year of residency waived.

Students dismissed for academic reasons may, after a minimum of one semester, petition the Dean of Undergraduate Studies for readmission.

Students dismissed for disciplinary reasons may, after a minimum of one year, petition the Vice President of Student Affairs for readmission.

Registration

Students are required to register each semester until all degree requirements are fulfilled. Unless granted an official leave of absence, a student who does not officially register for a semester is considered to be withdrawn from the College. Students who register for 12 or more credits (by the end of Add/Drop) are considered full-time. Students who register for less than 12 credits (by the end of Add/Drop) are considered part-time.

Graduation Policy

Students need to complete 132 credits for the B.F.A. program. Each chosen concentration has specific distribution requirements that must be met. (See each department/concentration description in the catalog.)

Students who have met all distribution requirements (completion of 132 credits) by the end of the spring semester participate in the Commencement Ceremony. Diplomas are mailed from the Registrar's Office in June.

Students who are 3 or 6 credits short of completing graduation requirements after spring semester may participate in the Commencement Ceremony only if these courses are not in their major concentration. The remaining course(s) must be completed during the summer or the next semester that course is taught. Students who are short credits by graduation receive their diplomas the following spring. However, their transcripts confirm graduation status when the missing course is completed.

Graduation with Honors

Students whose work is judged exceptional in their major department are awarded Graduation with Honors.

Graduation with Distinction

The highest honor which the College of Art confers upon its graduates is Graduation with Distinction, representing outstanding achievement in coursework across all departments. Students nominated must have received at least four honor grades, prior to the final semester, one of which must be in a Critical Studies course.

Majors/Concentrations

Majors: the Massachusetts College of Art grants four majors: Design, Fine Arts, Art Education, and Art History; and offers twenty concentrations within these major areas. Each concentration is taught by members of a single department. These concentrations are: Art Education (Certificate, Studio, or Museum), Art History, Painting, Printmaking, Ceramics, Fibers, Glass, Metals, Sculpture, Filmmaking, Interrelated Media, Photography, Architectural Design, Industrial Design, Fashion Design, Illustration, Graphic Design, and Printmaking/ Graphic Design.

Dual Concentrations: A dual concentration requires fulfilling the concentration requirements of two concentrations within either one major or two major areas. Interdisciplinary Major or Concentration: An interdisciplinary major or concentration is a set of required courses adding up to 39 credits established by two departments. At present, there are two interdisciplinary majors: Printmaking/Graphic Design and Museum Education.

Open Concentration: An open concentration is for the exceptional student with a clear sense of direction within a major. The student must complete one year of a concentration, then write a detailed proposal which must be approved by the advisor, the chairperson of the student's current concentration and by the Dean of Undergraduate Studies.

Change of Major/Concentration

Students who wish to change their major must complete a change of major form (available in the Registrar's Office). This form requires signatures from the student's faculty advisor, the department chair of their declared major, and the Director of Academic Advising and Off-Campus Programs. A change of major may require additional time of study.

Transfer Credit

Students accepted to the Massachusetts College of Art are placed in studio courses based on the strength of their portfolio. The number of transferable credits does not necessarily determine a student's class level. The Director of Academic Advising coordinates the transfer of credit evaluation and includes acceptable and applicable studio electives.

The maximum number of undergraduate transfer credits accepted by the College is 78 (45 maximum in the studio area and 33 maximum required in the Critical Studies area.) Placement in studio courses is based on portfolio review at the time of admission. Studio courses not used to fulfill specific departmental requirements are evaluated for elective credits. Transfer academic credits are determined by the Critical Studies Department chair, and will be commensurate with the level the student has reached at the previous college.

Portfolio credits may be granted for exceptional experience outside the classroom as evidenced by portfolio or resume.

Students must receive a grade of at least a C or better in courses acceptable for transfer. Courses taken through the College's Continuing Education Program prior to admission are subject to the above transfer credit review and restrictions.

An enrolled student who wishes to take courses at other institutions or through the Program of Professional and Continuing Education as part of their degree program must gain prior approval from the appropriate department chair.

In the graduate programs, the maximum number of acceptable transfer credits from outside the State College System is twelve. Within the State College System, fifteen credits may be accepted, including the Program of Professional and Continuing Education at MassArt. The maximum number of credits allowed in transfer to the Certificate programs is six, including transfer from the Program of Professional and Continuing Education.

College Board Advanced Placement Program

A student who has received a score of 4 or 5 in the Advanced Placement examinations may receive transfer credit for an appropriate course. A score of 3 exempts the student from an equivalent course but does not grant credit; students must take another course in that area to fulfill distribution requirements.

Regulations

Each student enrolled at the Massachusetts College of Art is subject to certain rules and regulations as stated in the Student Handbook and handbooks published for the graduate programs. These handbooks are distributed to students at the beginning of each academic year.

Academic policies for graduate students are detailed in the Graduate Handbook.

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Visiting Artists
Michéle Furst, M.L.S., Coordinator

Core Program

Chair:
Nancy A. Cusack Professor of Core: A.B., Boston College; M.Ed. Lesley College; studio preparation: School of the Museum of Fine Arts, Rhode Island School of Design; one-person show, Monhegan Gallery; group shows: Symphony Hall; Tufts New England Medical Center commission and purchase, 1987.

Nancy Aleo Visiting Lecturer: B.F.A., Massachusetts College of Art; M.F.A., Cranbrook Academy of Art; the Artists Foundation Fellowship in Painting, 1988.

Sarah Bapst Associate Professor of Core: B.A., Indiana University; M.F.A., Cranbrook Academy of Art; Painting fellowship recipient, the Artists Foundation, 1978; Artist-in-Residence of Massachusetts, 1980; Tenth Annual Boston Drawing Show, Boston Center for the Arts, 1989.

Bill Brant Professor of Core: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University.

Tom Dempsey Visiting Lecturer of Core: B.F.A., M.F.A., Massachusetts College of Art.

Irene N. Friedman Instructor of Core: B.S. in Industrial Design, University of Michigan.

Wladzia McCarthy Visiting Lecturer: B.S., Tufts University; M.F.A., Yale University.

Benjamin Peterson Assistant Professor of Core: A.B., North Carolina University; M.F.A., Hartford Art School—University of Hartford.

Critical Studies Department

Chair:
Virginia M. Allen Professor of Art History: A.B., Mount Holyoke College; M.A., University of Pittsburgh; Ph.D., Boston University; author of *The Femme Fatale*, Whitson Publishing, 1983; articles in *The Art Bulletin, The Feminist Art Journal;* National Endowment for the Humanities grant recipient; exhibitions: Boston and the South Shore; solo, Massachusetts College of Art, 1988.

John Baker Professor of Art History: A.B., Clark University, A.M., Ph.D., Brown University; author of *Henry Lee McFee and Formalist Realism in American Still Life: 1923-1936,* Bucknell University Press, 1986; *O. Louis Gugliemi: A Retrospective Exhibition,* Whitney Museum, 1979; exhibitions: Marisa del Re Gallery, New York, 1980.

Bennett S. Blum Associate Professor of Math/Science: B.S., Rensselaer Polytechnical Institute, M.A., Ph.D., Brandeis University; Dissertation: "Quantization of the Klein—Gordon Field in Spherically Symmetric Einstein Space Times"; recent paper, "Scalar Correspondence with the Overtone Series," delivered to the Acoustical Societies of America and Japan; musical performances (flute, percussion, vocal): Jordan Hall, Sanders Theatre, Boston Arts Festival.

Athanasios Boulukos Professor of English: A.B., Harvard College; Ph.D., Boston University; National Endowment for the Humanities Summer Seminar, 1975, 1988; Poetry finalist, Artists' Foundation, 1979.

Johanna Branson Professor of Art History: A.B., Wellesley College; A.M., Ph.D., Brown University.

Lila Chalpin Professor of Literature and Film: B.A., M.A., University of Wisconsin; Ph.D., Boston University; Author of three books, articles, short stories, and poems; winner of five poetry prizes; recipient of National Association for Humanities grant.

Walter Compton Professor of Art History: B.A., Northwestern University; M.A., Ph.D., Harvard University; Dissertation: "Picasso, Origins and Artistic Freedom, 1881-1907"; one-man painting exhibitions: Thompson Gallery 1984, Boston City Hall 1986-1988.

Elizabeth Galloway Assistant Professor of English: B.A., M.A., Vanderbilt University; Ph.D., Boston University; National Endowment for the Humanities Summer Grant; published poet; presented papers at Susquehanna Women, The Arts & Society Conference, Fall 1988, and New England Women's Studies Conference on Violence, Spring 1989.

Robert Gerst Associate Professor of Literature and Film: B.A., Wesleyan University; M.A., University of Pennsylvania; Ph.D., State University of New York at Buffalo; Films: *The Downtown Swami's Children;* Fiction: *Griggs in the House of Women, King Cock: A Tragi-Comedy.*

Marjorie H. Hellerstein Professor of Humanities: B.A., M.A., University of Chicago; Ph.D., New York University; Recent Lectures: "One Autobiographer's Reality: Robbe-Grillet," Phenomenology and Aesthetics Conference, Michigan State University; "La Belle Captive, Robbe-Grillet and Rene Magritte," Conference on the Fantastic, Fort Lauderdale, (to be published in *Analecta Husserliana,* Vol. XXXII); "Obsessive Passion: a Structuring Motif in Flaubert's Writing," Interdisciplinary Nineteenth Centures Studies, Northeastern University, (to be published in *Analecta Husserliana,* Vol. XXXI).

Calvin Hennig Visiting Lecturer: B.A., Doane College, Nebraska; M.A., Ph.D., Syracuse University; former curator of collections for Portland Museum of Art, Maine; graduate fellowships at Uffizi Gallery, Florence, and Yale University Art Gallery; published biography of artist James Fitzgerald, 1984.

Betty Hoskins Associate Professor of Science: B.A., Goucher College; M.A., Amherst College; Ph.D., Texas Women's University.

Francine A. Koslow Visiting Lecturer in Art History: B.A., Brandeis University; M.A., University of California at Berkeley; Ph.D., Boston University; Speaker at Georgia Atlantic Symposium, October 1987: "Modern Art and Contemporary Illustrations to Dante's Inferno"; "Twin Sensation," *Connoisseur Magazine,* September 1987; corresponding art reviewer.

Elizabeth Lindquist—Cock Professor of Art History: B.A., Mount Holyoke College; M.A., Ph.D., New York University; additional graduate studies, Bryn Mawr College, University of London; author of *Influence of Photography on American Landscape Painting,* Garland Press, 1977; *Landscape as Photograph,* Yale University Press, 1985; "The Downtrodden: The Social Conscience of Marion Palfi," *U.S.A. Today,* January 1986; "Frederick Church's Stereographic Vision," *Art in America,* 1973; "Francis Frith: Victorian Cameraman," *Commonwealth Review,* May 1989.

Gretchen Duram Lipchitz Assistant Professor of Art History: B.A., Brown University; M.A., Stanford University; graphics and review published in *Graphic News,* Boston Computer Society, 1984; illustration with Camex-composed text, "Wind in the Willows" published in *The River Reach,* 1985.

Irene Portis–Winner Professor of Anthropology: B.A., Radcliffe College; M.A., Columbia University; Ph.D., University of North Carolina; Fulbright Lecturer in Semiotic Anthropology, Bochum University, West Germany, 1989; recent publications: "Research in Semiotics of Culture," in *Semiotic Web*, 1987; "Towards a Synthetic View of the Aesthetic Function," in *Peirce and the Continental Tradition*, 1991; "Transnationals and the Human Signs," forthcoming: *Proceedings, Conference on Culture and Evolution, Tutzing Bavaria.* Research and lectures in Poland, Czechoslovakia and USSR, Spring 1990.

Dorothy T. Scanlon Professor of History: A.B., A.M., University of Pennsylvania; A.M., Boston College; Ph.D., Boston University; Post-doctoral Visiting Fellow, Harvard University; Author: *Manual to Accompany Lewis Hanke, Latin America: A Historical Reader,* Little, Brown and Co., 1973; *Biographical History of Social Welfare in America,* ed. by W. Trattner, Westport, CT: Greenwood Press, 1986.

Samuel Schlosberg Associate Professor of Social Science: B.A., Temple University; M.A., candidate for Ph.D., Boston University; President Faculty and Librarian Association, 1984-present.

Birgit Shell Assistant Professor of Art History: B.A., Universities of Munich and Rome; M.A., Ph.D., Harvard University.

Christopher Stribakos Assistant Professor of History: B.A., Boston University; M.A., Harvard University.

Margaret H. Turner Associate Professor of Art History: A.B., Wellesley College; Ph.D., University of Rochester; recent article: "Style in Lapidary Technology: Identifying the Teotihuacan Lapidary Industry," in *Dumbarton Oaks Publications in Pre-Columbian Art.* Ongoing fieldwork in Teotihuacan, Mexico.

Jasminka Udovicki Associate Professor of Social Science: B.A., University of Belgrade, Yugoslavia; Ph.D., Brandeis University; Wien Scholarship; Fulbright Grant; Professional Development Grant.

Art Education Department

Chair:
Christy S. Park Associate Professor of Art Education: B.S., M.F.A., Ph.D., the Ohio State University; Exhibitions: Massachusetts College of Art North Hall Gallery, 1988; Alterimage, Boston; 55 Mercer Street Gallery, New York; President, NAEA Women's Caucus, 1985; author of "Art Education Texts from a Feminist Perspective" *Art & Artists,* 1985; "Conversational Aesthetics," *Art Education Here.*

Claudine Bing Professor of Art Education: B.A., Mount Holyoke College; M.A., Columbia University; paintings in the collections of the DeCordova and Dana Museum, Tufts New England Medical Center; Solo Exhibition, Massachusetts College of Art, 1987.

Abigail Housen Associate Professor of Art Education: A.B., Wellesley College; Ed.M., C.A.S., Ed.D., Harvard Graduate School of Education; researcher and writer on aesthetic development and museum education; currently working on grants funded by N.Y.S.C.A. and the N.E.A. for the Milton Avery Museum at Bard College and the Museum of Modern Art; recently published a chapter entitled, "The Effect of Gender on Aesthetic Development" for *Contemporary Perspectives on Gender and the Visual Arts.*

Trintje Jansen Assistant Professor of Art Education: B.F.A., Boston University; M.Ed., Antioch University; one person show of clay reliefs at Celia Hubbard Gallery, 1986; Gallery Director & Education Director, Project Arts Center, 1972-1985; article, "Islands of Clay" in *Art Education Here,* 1987; started a Vacation Arts program for ages 6-12 at Massachusetts College of Art in Summer 1989.

Maureen O. Kelly Instructor of Art Education: B.A., Regis College; M.Ed., Lesley College.

Diana Korzenik Professor of Art Education: B.A., Oberlin College; Ed.M., Ed.D., Harvard Graduate School of Education; author of *Drawn to Art: A Nineteenth Century American Dream,* University Press of New England, 1986, Boston Globe L.L. Winship Book Award; chapters in: *Framing the Past: Essays on Art Education,* National Art Education Association, 1990; *History of Art & Design Education,* National Society for Education in Art and Design, Longmans, U.K., 1990; *Educational Legacy of Romanticism,* University of Calgary Press, 1990; *Pilgrims & Pioneers: New England Women in the Arts,* Midmarch Press, 1987; curator, exhibitions on 19th century art at University of New Hampshire, 1986, Manchester Historical Association, 1986, Fruitlands Museum, 1988; Woodrow Wilson Fellow, 1961.

Mary Ann Oldfield Instructor of Art Education: B.S., Pennsylvania State University; M.S., Massachusetts College of Art.

Seymour Simmons Assistant Professor of Art Education: B.F.A., Colorado State University; M.Ed., Ed.D., Harvard University; co-author of *Drawing: The Creative Process,* Simon & Schuster, 1977.

Communication Design Department

Chair:
Marilyn P. Gabarro Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.F.A., School of the Museum of Fine Arts and Tufts University; Board of Directors, Graphic Design Educators Association, American Institute of Graphic Arts; awards: Art Directors Club of Boston, Hatch Awards; publication in *Print Magazine, Graphis, CA.*

Linda Bourke Instructor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University.

Thomas Briggs Assistant Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.F.A., Rochester Institute of Technology; Award of Excellence, American Institute of Graphic Arts, 1983; Creative Club of Boston Awards 1975-1988.

Thomas M. Burke Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.Ed., Boston State College; Founder and former Chairman, Abington Arts Council, Abington Greenwave Boosters; Board of Directors, Abington Citizen's Scholarship Foundation, Art School Associates, Inc., and Art School Associates Trust Fund; Creative Director, Burke Design Consultants.

John Cataldo Professor of Art and Design: B.S.Ed, Massachusetts College of Art; M.A., Ed.D., Columbia University; awards: American Institute of Graphic Arts; Art Directors Club of Boston Award; 26 films for NIT Images and Things; author of five books of graphic design and calligraphy; Coordinator, M.F.A. Design Program.

Floyd Covert Professor of Design and Illustration: B.F.A., M.F.A., Syracuse University; consultant/teacher, Phillips Academy, Andover; instructor, Syracuse University, Garland Junior College, Cambridge Center for Adult Education; Design consultant, public and private sectors; Commission New York State Historical Landmarks Series; Illustrator for Special Children Workbook series; Guggenheim/Rockefeller grants.

Teresa Flavin Instructor: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University; freelance illustrator.

Al Gowan Professor of Design: B.A., University of Missouri; M.A., Goddard College; Coordinator, M.F.A. Design Program; author of articles on Latin American design for *Print Magazine;* author and designer, *T.J. Lyons, A Biography and Critical Essay,* published by the Society of Printers, Boston, 1986.

Ronald Hayes Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., School of the Museum of Fine Arts and Tufts University; Ph.D., Nutritional Science, Donsbach University; painter and draftsman with 27 years of exhibitions; developer of initial acrylics and author of two books on acrylic methods.

Gunta Kaza Instructor: B.F.A., Center for Creative Studies, College of Art and Design; continued studies at Harvard University; principal, Kaza Design; awards: Society of Publication Designers, Society of Technical Communicators, Art Directors Club of Boston, *Print Magazine.*

Robert Lasater Visiting Lecturer in Design: B.F.A., Massachusetts College of Art; C.A.S., Harvard University; awards: Art Directors Club of Boston, Hatch Awards, *Print Magazine,* Design Annual; Society of Typographic Art "100 Show."

Elizabeth Resnick Assistant Professor of Graphic Design: B.F.A., Rhode Island School of Design; publication: *Graphic Design: A Problem Solving Approach to Visual Communication,* Prentice-Hall Inc., 1984.

Irena Roman Instructor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University; freelance illustrator; recipient of "Grumbacher Gold Medallion," 1989, and Silver Medal from Los Angeles Society of Illustrators, 1989.

Environmental Design Department

Chair:
Margaret Hickey Professor of Architectural Design: B. of Arch., S.B. Mech. Eng., Massachusetts Institute of Technology; Registered Architect; Consultant Architect for City of Cambridge Community Development Department on low and moderate income housing programs; Cambridge Housing Authority Architect Review Board; exhibitions of computer graphic work: Ball State University; Massachusetts College of Art Tower Gallery, 1988-90.

Hassan R. Abouseda Visiting Lecturer: B.S., M.Arch., Massachusetts Institute of Technology.

Zulmira Almeida Assistant Professor of Fashion Design: B.F.A., Massachusetts College of Art.

Stephen Belcher Visiting Lecturer: School of the Worcester Art Museum; M.F.A., School of the Art Institute of Chicago.

Jack Carroll Visiting Lecturer: Certificate, Art School of Detroit; Certificate, Center for Creative Studies, Detroit; former manager, Industrial Design/Product Development Office, Data General Corp.; President, Carroll Design & Associates.

Robert S. Coppola Professor of Design: B.Arch., Catholic University of America; M.A., Cornell University; Numerous publications; recent accomplishments: awarded software grant for eight workstations for MassArt computer lab; developed first CADD course for the college; delivered paper entitled, "Liberal Arts in the Studio, A to Z and Z to A" at the third annual School of Visual Arts Conference, New York.

Cathleen Damplo Visiting Lecturer: B.F.A., Massachusetts College of Art; Assistant Designer, WGBH Design Boston; freelance graphic designer and desktop publishing consultant.

Olubuknola Esuruoso Instructor: B.A., Yale University; M. Arch., Harvard University.

Paul Hajian Instructor of Architectural Design: B.S.A.D., M.Arch., Massachusetts Institute of Technology; Registered Architect, Peter Hajian Associates, Inc.; Thesis Advisor, Boston Architectural Center; Cincinnati Housing Competition Awards Exhibition; Boston Architectural Center Faculty Shop; documentation of indigenous architecture in Turfan, China published in *Mimar* and *Places.*

Jennifer Hall Instructor: B.F.A., Kansas City Art Institute; S.M.Vis.S., Center for Advanced Visual Studies, Massachusetts Institute of Technology; director/owner, Do While Studio, Boston.

William Hannon Professor of Industrial Design: B.F.A., Massachusetts College of Art; M.S., University of Massachusetts/Boston; Doctoral courses, University of Massachusetts/Amherst; Founder and Chairman, Design Management Institute; awards: Art Directors Club of Boston, *Packaging Design Magazine, Industrial Design Magazine, Design in Steel, Product Engineering, Design in America, Medical Instrumentation Magazine;* consultant to: Mansfield Scientific, MPV Industries, Omnilab, Inc; contributing author, *International Encyclopedia of Higher Education.* Principal of Keohan and Hannon Industrial Designers.

Richard Keohan Assistant Professor of Design: B.F.A., Rhode Island School of Design. Work published in *ID Magazine, Product Engineering;* awards from IR/100 and Creative Club of Boston; holder of U.S. design and function patents. Principal of Keohan and Hannon Industrial Designers.

Dorothy Simpson Krause Professor of Computer Graphics: B.A., Montevallo University; M.A., University of Alabama; D.Ed., Pennsylvania State University; exhibitions: Mills Gallery of the Boston Center for the Arts, 1990, Do While Studio, 1989, O'Hara Gallery, 1989; articles and illustrations regularly appear in Boston Computer Society's *Graphic News, PC Reports,* and *SIGGRAPH/NE Newsletter.*

Patricia A. Seitz Instructor of Architectural Design: B.Arch., M.A., Washington University; M. Arch., Massachusetts Institute of Technology; Registered architect, member NCARB; principal, Patricia Seitz Architects, Boston; Aga Khan Summer Travel Grant to Cordoba, Spain to research housing and public plazas, 1982; Traveling Exhibit, "Women in Architecture," sponsored by the Boston Society of Architects: exhibited projects: Quadrum Gallery, Chestnut Hill, MA, 1987-88; Barnard Building, Andover, MA, 1989-90.

Jean Shohan Professor of Fashion Design: B.F.A., Massachusetts College of Art; M.Ed., Tufts University; Chairperson/Spokesperson for fashion education, Fashion Group of Boston, Inc.; freelance fashion designer and consultant, Jeana Enterprises; television guest appearances; lecturer; published fashion illustrator.

William Sydlowski Assistant Professor of Industrial Design: B.S., Stonehill College; B.F.A., Rhode Island School of Design; Industrial Design Development: AGFA/Compugraphic 9700, 9600, 9400 Laser Imagesetters; DATAMARINE "Link System" Instrumentation; Gerber Scientific Graphics Lettering Systems; MICROTOUCH-Touch screen "Mouse"; President of William Sydlowski Associates, Industrial Design Consultants.

David W. Vaughan Instructor of Architectural Design: B.S., University of Nebraska; graduate study, Massachusetts Institute of Technology; Co-Author: *Graphics for Architecture,* 1980; published in *Architecture in Nebraska, Volume 3;* recent projects with Kanda Associates Architects, Cambridge, MA: housing for families, the elderly, and people with special needs; independent projects include: the Luebe Duplex and the Mach House in Nebraska, and residential design work in the Boston area.

Fine Arts Three Dimensional Deparment

Chair:
Marilyn R. Pappas Professor of Fine Arts 3D: B.S., Massachusetts College of Art; M.Ed., Pennsylvania State University; National Endowment for the Arts Fellowship, 1973; Fellow, Mary Ingram Bunting Institute, Radcliffe College, 1978-80; Massachusetts Artists Foundation grant, 1981.

Alf Branconier Assistant Professor of Sculpture: Certificate, School of the Museum of Fine Arts; B.F.A., Massachusetts College of Art; M.F.A., Rochester Insititute of Technology.

Dan Dailey Professor of Glass: B.F.A., Philadelphia College of Art; M.F.A., Rhode Island School of Design; commission for an 8'x16' cast glass mural and 6 wall sculptures in the Rainbow Room at Rockefeller Center, New York, 1988; One-man retrospective exhibition of over 50 works from the last 15 years, Philadelphia College of Art, traveled to the Renwick Gallery, Smithsonian Institute, Washington, D.C., March–October 1987, comprehensive catalog; recent purchases of work by: Museum of Fine Arts, Boston; Musee des Arts Decoratifs, Lausanne, Switzerland; Los Angeles County Museum of Art, California; work represented in collections of over 30 museums worldwide.

George Mossman Greenamyer Professor of Sculpture: B.F.A., Philadelphia College of Art; M.F.A., University of Kansas; sculpture commissions 1986–1990: Ames, Iowa; Anchorage, Alaska; Baltimore, Maryland; Bethesda, Maryland; Fairbanks, Alaska; Germantown, Maryland; Lynn, Massachusetts; Marshfield, Massachusetts; Toledo, Ohio; Cambridge, Massachusetts; Milwaulkee, Wisconsin; Wilmington, Delaware.

Judy Haberl Instructor of Sculpture: B.F.A., University of Northern Colorado; M.F.A., School of the Museum of Fine Arts/Tufts University; exhibitions: Institute of Contemporary Art, 1984, 1988; Stux Gallery, 1986; Rose Art Museum, Brandeis University, 1988; Akin Gallery, Boston, 1988, 1990.

Alan Klein Associate Professor of Glass: B.S., Southern Connecticut State University; M.F.A., Rochester Institute of Technology; grants: National Endowment Artist-in-Residence, 1974; New York State Grant (Art Park), 1975-78; Finalist, Mass. Council of the Arts Grant, 1984; Collections: Corning Museum, Leigh Yawkey Woodson Museum.

Janna Longacre Professor of Fine Arts 3D: B.F.A., Rhode Island School of Design; M.F.A., University of Michigan; Mass. Artists Foundation grant, 1981; exhibitions: Morris Museum, New Jersey; Bruce Museum, Connecticut; Newport Art Museum, Rhode Island; Laumeier International Sculpture Park, St. Louis, Missouri.

Ben Ryterband Professor of Ceramics: B.A., Antioch College; M.F.A., Rhode Island School of Design; First Place Awards, Marietta College Crafts Nationals, 1977 and 1979; Earthenware-U.S.A., Scottsdale, Arizona, 1981; "Functional Ceramics, 1972–82," Rose Art Museum, 1983.

Jill Slosburg–Ackerman Professor of Fine Arts 3D: B.F.A., M.F.A., School of the Museum of Fine Arts and Tufts University; National Endowment for the Arts Grant, 1986; Fellow, Mary Ingram Bunting Institute, Radcliffe College, 1985-86; Artists Foundation grant, 1984.

Charles Stigliano Assistant Professor of Sculpture: B.F.A., Philadelphia College of Art; M.F.A., University of North Carolina; Gross–McLeaf Award for Sculpture, 1978; Commission for National Park Service, 1986.

Ann Peters Wessman Associate Professor of Fine Arts 3D, Fibers: B.S., Skidmore College; M.F.A., Cranbrook Academy of Art; Kara Belamer Textile Award; finalist, the Artists Foundation Fellowship; one-person show, Bucknell University.

Joseph Wood Instructor of Metals: B.S., State University of New York at Buffalo; M.F.A., Kent State University; exhibitions: Contemporary Metals U.S.A., Downey Museum of Art, Downey, California; State University of New York College, 1985; Site Project, Art Park, Lewiston, NY, 1986.

Fine Arts Two Dimensional Department

Chair:
Dean Nimmer Professor of Painting: B.F.A., M.F.A., University of Wisconsin; exhibitions: Institute of Contemporary Art, Boston; Drawing Center, New York City; Levinson/Kane Gallery, Boston; Velentgas Gallery, Portland.

Paul Celli Professor of Painting: B.F.A., Massachusetts College of Art; M.F.A., Rhode Island School of Design; *Who's Who in American Art*; "Contemporary Graphic Artists," Volume 1, Maurice Horn–Gale Research Company; *Ink Comics*, 1987.

Sharon Dunn Assistant Professor: B.F.A., Boston University; S.M.Vis.S., Massachusetts Institute of Technology.

Jeremy Foss Professor of Painting: B.A., Middlebury College; C.F.A., Ruskin School of Art, Oxford University; group shows: Victoria Munroe Gallery, New York; Tibor de Nagy Gallery, New York; represented by Tibor de Nagy Gallery.

Panos Ghikas Associate Professor of Painting: B.F.A., M.F.A., Yale University; Fulbright Fellowship; Blanche Coleman Grant, commission for Warren Planter Associates Architects, 7'x15' wall mural for Windows on the World Trade Center, New York.

Barbara Grad Associate Professor of Painting: B.F.A., M.F.A., School of the Art Institute of Chicago; National Endowment for the Arts Fellowship Grant—Painting; George D. and Isabella Brown fellowship, Art Institute of Chicago; finalist, the Artists Foundation.

Henry Isaacs Professor of Printmaking and Painting: B.F.A., Rhode Island School of Design; M.F.A., Slade School of Fine Art, University College, London; Visiting Artist: Instituto Superior de Arte, Havana, Cuba, 1985, 1986, 1989; exhibitions: Boston, Maine, New Hampshire galleries, 1989–91; directed studio program, MassArt in Tuscany, 1990.

Kofi Kayiga Professor of Painting: B.F.A., Jamaica School of Art; M.F.A., Royal College of Art, London; Jamaica Scholarship, Royal College of Art, London, 1968–73; resident, African-American Artist in Residence program, Northeastern University, 1985–90; exhibitions: Dallas Museum of Art, Texas, 1989–91; Institute of Contemporary Art, Boston, 1988; Museum of the National Center of Afro-American Artists, 1983, and various galleries in New York, Boston, and the Carribean; Mass. Council for the Arts "Heritage Program" Grant for Publication, 1988.

Donna Hirt Keegan Professor of Fine Arts 2D: B.F.A., University of Michigan; M.F.A., University of Wisconsin; exhibitions: Smithsonian Institute, Museum of Fine Arts, Bard College, University of Vermont, Alan Stone Gallery, Alan Klein Gallery; illustrator for Warner Brothers and MCA records, etc.

Daniel Kelleher Professor of Fine Arts 2D: B.F.A., M.F.A., Syracuse University.

Marcia Lloyd Professor of Fine Arts 2D: B.A., Brown University; M.F.A., University of Pennsylvania; Artists Travel Grant to China, Boston–Hangzou Friendship Association, 1983; National Endowment for the Arts, Painting Fellowship, 1981, the Artists Foundation, Painting Fellowship, 1981; one-person exhibition at the Harcus Gallery, 1983, 86, 88, 90.

Robert P. Moore, Jr. Professor of Painting: B.F.A., University of the South; M.F.A., Tyler School of Art.

Edward D. Movitz Professor of Painting: Diploma, School of the Museum of Fine Arts; B.S., Tufts University; M.A.T., Harvard Graduate School of Education; Grand Prize, Sheraton–Boston Hotel Competition, 1965; exhibitions: Institute of Contemporary Art, 1966; DeCordova Museum, 1972.

George Nick Professor of Painting: B.F.A., M.F.A., Yale University; grants: National Endowment for the Arts, 1976; National Academy of Fine Arts and Letters, 1977 and 1979; paintings in the Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Hirschhorn Museum, Washington, DC.

Felice Regan Visiting Lecturer: B.F.A., Massachusetts College of Art; publications in *Print, Boston Design Quarterly, Boston Magazine*; co-founder/president of The Graphic Workshop; extensive local exhibitions.

Heddi Siebel Associate Professor of Printmaking: B.F.A., Rhode Island School of Design; M.F.A., Yale University; publication: *An Artist's Notebook*; grants: Cambridge Arts Council, Edna St. Vincent Millay Colony; work in private collections and Yale University.

Media and Performing Arts Department

Chair:
Abelardo Morell Associate Professor of Photography: B.A., Bowdoin College; M.F.A., Yale University.

Erica Beckman Associate Professor of Filmmaking: B.F.A., Washington University; M.F.A., California Institute of the Arts; photographs published in *Semblance and Mediation Papers, BOMB Magazine*, numerous reviews in such publications as *Artforum, Art in America, The Village Voice*; several film exhibitions locally and internationally.

Barbara Bosworth Assistant Professor of Photography: B.S., Bowling Green State University; M.F.A., Rochester Institute of Technology; grants: Ruttenberg Fellowship, Bernheim Foundation Fellowship; exhibitions: Cleveland Museum of Art, Long Beach Art Museum.

Donald Burgy Professor of Studio for Interrelated Media: B.F.A., Massachusetts College of Art; M.F.A., Rutgers University; grants: National Endowment for the Arts, Rockefeller Foundation, the Artists Foundation.

Leila Daw Professor of Studio for Interrelated Media: B.A., Wellesley College; M.F.A., Washington University School of Fine Arts; Grants: Missouri Arts Council, Illinois Art Council; currently Lead Artist on the Design Team for the Metro Link Light Rail System in St. Louis; exhibitions: Atrium Gallery, St. Louis; Air Gallery, New York City, and many more.

John Holland Assistant Professor of Media and Performing Arts: M.A., Lesley College; composer, author, recording artist; published works for solo players and small ensembles; published performance texts; produced recordings of electronic and computer music.

Dawn Kramer Assistant Professor of Studio for Interrelated Media: B.A., Sarah Lawrence College; grants: Artists Foundation choreography fellowships 1977, 1980 & 1986, project completion award, 1981; National Endowment for the Arts, 1980; Massachusetts Council on Arts and Humanities, 1985; WBZ Fund for the Arts; Founding Member, Artistic Director, choreographer, and dancer with the Boston Dance Collective, 1973–present.

Mark LaPore Assistant Professor of Filmmaking: B.F.A., State University of New York; M.F.A. Massachusetts College of Art; films shown throughout the U.S.A.

Saul Levine Professor of Filmmaking: B.A., Clark University; M.F.A., School of the Art Institute of Chicago; films included in Knocketteise International Film Festival, 1972; Ten Years of Living Cinema, Traveling Exhibition, 1982, and several shows recently throughout the U.S.A.

Laura McPhee Assistant Professor of Photography: B.A., Princeton University; M.F.A., Rhode Island School of Design.

Dana Moser Assistant Professor of Media and Performing Arts: B.A., Central State University; M.F.A., Massachusetts College of Art; Atlanta National Film and Video Festival, XLII Venice Biennale, 1986.

Nicholas Nixon Professor of Photography: B.A., University of Michigan; M.F.A., University of New Mexico; second time Guggenheim Fellowship 1986–87; monographs published, *Nicholas Nixon: Photographs From One Year*, Friends of Photography, 1983, and *Nicholas Nixon: Pictures of People*, The Museum of Modern Art, 1988; recent one person exhibitions: The Museum of Modern Art, 1988; Zabriskie Gallery, New York, 1989; Museum of Fine Arts, Boston, 1989; Detroit Art Institute, 1989; Victoria and Albert Museum, London, 1990.

Tony Oursler Assistant Professor of Media and Performing Arts: B.F.A., California Institute of the Arts; grants: NEA Individual Fellowship Program, New York State Council for the Arts, Checkerboard Foundation; commissions to produce video installations: Center G. Pompidou, Paris, 1985–86, "Serious Fun Festival," Lincoln Center, New York, 1988; solo exhibitions of video tapes: Boston Film Video Foundation, 1986, The Kitchen, New York, 1987, Museum Folkwang, Essen, 1989; solo exhibitions of paintings, sculptures and installations: Mo David Gallery, New York, 1984, Diane Brown Gallery, New York, 1988 and 1990; in collaboration with Constance DeJong: *Relatives*, 1989 Biennial Exhibition, Whitney Museum of American Art.

Ron Wallace Visiting Lecturer: B.F.A., M.F.A., Massachusetts College of Art.

COURSE DESCRIPTIONS

Key:

100 Level
These are introductory courses open to freshmen and upper-level students.
200 Level
These courses are open to sophomores and above. Freshmen may be admitted with the permission of the instructor.
300 Level
For juniors and above. Lower level students may be admitted with the permission of the instructor.
400 Level
Senior courses which graduate students may also elect. Lower level students may enroll with the permission of the instructor.
500 Level
Graduate courses. Lower level students may enroll with the permission of the instructor.
X Courses
These are experimental courses offered by all departments that are not listed in the catalog. Such courses are offered on a trial basis for a maximum of two semesters and then reviewed by the College Curriculum Committee before they are added to the permanent course listing.
Some upper level courses have pre-requisites which must be satisfied before students may enroll in them.
Academic requirements may be waived by the Vice President of Academic Affairs or his/her designee.
R
Required for the course of study under which it is listed.
E
Elective

Courses are not necessarily offered every year but when registration and instructor availability warrant.

CORE PROGRAM

CP170 Artists Seminar: Introduces differing professional identities within the visual arts and different art forms. Course provides a structure in which specific resources of the College are introduced and explored. Emphasis is on visiting artists, panel presentations, and includes excursions through the Northeast art community. 3 credits (R).

CP171 Colors: Designed to be a beginning study of color, this course introduces color systems, illusionary functions, contrasts, reflective and projective theories, and subjective concepts. Content includes crossovers into various disciplines. 3 credits (R).

CP172 Drawing Studio: Introduces the multiple functions of drawing. Considers drawing as a vehicle for conveying ideas and includes the illusions of space and form through the figure, form analysis, and subjective drawing. Consideration is given to contemporary and historic drawing practice. Emphasis is on the breadth of the drawing experience and its usefulness across disciplines. 3 credits (R).

CP173 Three Dimensional Art: Focuses on compositions in space with point, line, plane, and volume, including additive and subtractive form, multiple unit composition, perceptions of objects in the round. Course emphasizes fabrication strategy, including use of various media with care for process, and considers appropriate and ironic decisions in problem solving. Theoretical and practical linkage across disciplines is included. 3 credits (R).

CP174 Elements of Design: With the goal of enlarging an understanding of and basic proficiency with principles of design, students develop ideas based on inner resources, research, and looking and responding. This course involves students with various art materials and their applications. 3 credits (R).

CP175 Media Arts: Provides an introductory setting for learning to make art using contemporary communications media such as photography, video, film, computer, and interrelated media. Introduces language and technical processes associated with communication media and assists students in generating ideas for art making and finding a form for these ideas through media/performance. Interdepartmental connections are strongly encouraged. 3 credits (R).

CRITICAL STUDIES

Art History

Western Tradition

CSA101 Foundations of Western Art: Origins to the French Revolution: An introduction to the vocabulary of visual analysis and to the historical succession of styles in Western Art. 3 credits (R).

CSA102 Foundations of Western Art: Modern and Contemporary: An introduction to the vocabulary of visual analysis and to the development of art in the 19th and 20th centuries. 3 credits (R).

CSA205 Ancient Art: A survey of the culture and art of the early civilization of Mesopotamia, Egypt, Greece, and Rome. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA210 Art of the Middle Ages: A study of the art forms produced in Europe from the end of the Roman Empire to the beginning of the Renaissance with emphasis on the wide variety of cultures which combined to create Byzantine, Romanesque, and Gothic styles. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA270 Renaissance Art: A history of the art forms produced during the early and high Renaissance both north and south of the Alps. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA277 Baroque and Rococo Art: A study of the painting, sculpture, and architecture of the 17th and 18th centuries. The 17th century includes Italian Baroque, French Classicism, and the Golden Age of Dutch art as exemplified by Bernini, Poussin, and Rembrandt. Study also includes a look at the art and court of Louis XIV. The 18th century includes French Rococo, the decline of Italian art, the rise of Naturalism, and origins of Romanticism. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA285 History of Photography: A basic introduction to the history of photography from the inventions of Daguerre and Fox Talbot to the twentieth century masters. The course addresses problems and issues arising from the different techniques of, and the interrelationships between, art, photography, science, and society. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA288 History of Western Architecture: A study of various aspects of Western architecture from the earliest times to the present. Each work is analyzed in terms of style, but attention is also given to the history and background of the civilization which produced the style. Particular emphasis is placed on the development of modern architecture from the new engineering discoveries of the 19th century to the most advanced theories of our own time. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA302 Art Since 1945: Advanced study of the artists and issues of the visual arts since 1945, with emphasis on the arts of the 70's and 80's. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA321 History of Modern Architecture: A study of modern architecture from Art Nouveau, Louis Sullivan, and the Chicago School to the great innovators of 20th century architecture. The most recent ideas and visions of Paolo Soleri, Moshe Safdie, and Robert Venturi are also examined. Students are encouraged to study new Boston architecture. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA326 Modern European and American Sculpture: A survey of the development of modern sculpture with emphasis on major sculptors from Henry Moore to the present, this course traces the development in sculpture of "isms" in general art history—Cubism, Futurism, Constructivism, etc., with attention to the distinctiveness of sculptural issues. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA350 The Romantic Era: A study of the revolutionary developments in the visual arts during the late 18th and 19th centuries in the West, with some review of earlier contributing forms incorporated in the romantic, medieval, and classical revival movements in the visual arts. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA356 Modern European Painting: A study of painting from the classical mimesis to collage; the revolutions in pictorial handling, from J.L. David to Picasso, which initiated the individualistic and expressive ethos of today. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA382 History of American Art: An exploration of key topics in American painting, sculpture, and architecture from the Colonial period to 1940, with emphasis given to the Hudson River School, American Impressionism, Thomas Eakins, the origins of the skyscraper, the Ashcan School, and early American modernism. Pre-requisites: CSA101 and CSA102. 3 credits (E).

Non-Western Tradition

CSA230 African Art History: An examination of the forms (principally masks and sculpture), styles, and traditions of selected tribes of Western and Central Africa within their cultural context. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA322 Asian Art: A study of some of the major contributions of India, China, and Japan to the history of art. The architecture, sculpture, and painting of East Asia are considered from historical, cultural, and religious perspectives. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA330 Art, Materials and Culture: Explores the complexity of artistic traditions in the so-called "primitive" or aboriginal societies and cultures of Africa, Australia, Oceania, and the Americas. Emphasis is placed on the technologies used to transform raw materials into meaningful objects and on the social, political, and ritual significance of artistic creation. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA340 Maya Art and Archaeology: An intensive study of the ancient Maya of Mexico and Guatemala, creators of magnificent sculpture, architecture, painting, and ceramics. Examines the origins of the Maya and their artistic traditions; traces the history of the major Maya cities and their different architectural and sculptural styles, and concludes with an investigation of the still-mysterious decline of Maya art and civilization. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA355 Japanese Art: A survey of the artistic traditions of Japan from an historical, cultural, and decorative perspective. Emphasis is placed upon traditions native to Japan. Pre-requisistes: CSA101 and CSA102. 3 credits (E).

Specialized Studies

CSA351 Aesthetics of Landscape Photography: An exploration of the idea of "nature" in photography. The following questions are discussed: What constitutes a landscape? How has the approach to landscape photography changed from the sublime and picturesque view of Carlton Watkins and Edward Muybridge in the 19th century to the maps of experience and topographic views of Jo Deal and the conceptual work of Marcia Resnick and John Pfahl in the 20th century? Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA/MP359 Television, Video, and Art: A critical study of the growing role of video in the art world over the last decade; the course includes an analysis of television as a major mode of visual and social interchange in contemporary America. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA370 Myth, Symbol, and Image: An introduction to methods in the field of iconographic research in the visual arts. Material is drawn primarily from the art of the West, but comparisons are made with other cultures. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA380 Images of Women in Art: An investigation of the way women have been depicted in art forms from the ancient times to the present and to what extent these images reflect social realities. Obstacles facing creative women in our society are examined as well as images produced by women painters, sculptors, weavers, etc. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA395 Avant-Garde Art: An exploration of the development of avant-garde art in Europe and America, the course begins with French art at the time of the Revolution, traces the relationship between artists and politics in that country during the 19th and 20th century, expands to look at similar issues in early 20th century Russian, German, and Italian art; concludes with a history of avant-garde art in the 20th century United States. Pre-requisites: CSA101 and CSA102. 3 credits (E).

Advanced Studies

CSA400 Directed Study in Art History: An opportunity for seniors having a solid background in 200– and 300–level Art History courses to do research on a topic of their choosing. The course requires eight meetings during the semester with the supervising instructor and a final written report of the research undertaken. Pre-requisites: CSA101, CSA102, and one other art history course. 3 credits (E).

CSA401 Art History Practicum: For art history majors to undertake practical directed study for a minimum of three, maximum of six, credits in the senior year. The practicum is planned and scheduled by students under the supervision of their Art History advisor. Students arrange for apprentice or intern positions with museums, galleries, publishing houses, and similar institutions. Students also have the option to propose subjects for investigation that could form the basis of a senior thesis for practicum credit. 3–6 credits (E).

CSA450 Art History Research Seminar: A research seminar for senior art history majors, open to seniors and graduate students from other departments by permission of the instructor. Pre-requisites: CSA101, CSA102, and one other art history course. 3 credits (R,E).

CSA451 Philosophy of Art: An exploration of the study and terminology of aesthetics, with particular attention directed at the relationship between artist and audience, creative act and aesthetic experience, and between art and life. Pre-requisites: CSA101, CSA102, and one other art history course. 3 credits (R,E).

CSA452 Theories of Art Criticism: A study of particular key theories of art criticism with readings and discussion related to contemporary art and social contexts. This course follows a sequence from the ancient world to the 19th century. Pre-requisites: CSA101, CSA102, and one other art history course. 3 credits (E).

CSA460 Introduction to Semiotics for Visual Media: An analytical study of signs and the communicative process. The course explores the concepts, terms, and methodology of the discipline with special emphasis upon image interpretation, iconic communication, and visual sign production. Students read a number of pertinent essays and carry out appropriate investigative exercises. 3 credits (E).

CSA467 Design as History: A study based on the theory that concepts of design are not innate but rather are intellectual products of human history, this course uses slide illustrated lectures to survey the development of formative modes within social contexts. Students write research papers on designed objects and papers based on interviews with professional designers. 3 credits (E).

Social Sciences and Science

History

CSB150 American Thought and Government: A solid introduction to the American past, concentrating on the development of American political institutions, but without ignoring general cultural, social, and intellectual history. 3 credits (R).

CSB201 History of Civilization: the Western Cultural Tradition: A study of the development of the major traditions of western civilization and of the social, political, intellectual, and economic conditions which shaped the life of selected eras of the past and have influenced the present. Pre-requisite: CSB150. 3 credits (E).

CSB351 Intellectual History of Modern Europe: A study of major trends in Europe from the French Enlightenment to the present day. Pre-requisite: CSB150. 3 credits (R,E).

CSB355 United States in the Twentieth Century: An attempt to understand the past through a study of the impact of the role of the United States as a world power; the effects of the crises of the World Wars; the significance of technology and the metropolis on the American experience; the reaction to economic and political revolutions of the American populace in this century. Pre-requisite: CSB150. 3 credits (E).

CSB359 Technology and Change: A study of the relationship between technological advance and social, economic, political, intellectual, and artistic change. Historical in method, the period of concentration is the last two hundred years. Pre-requisite: CSB150. 3 credits (E).

CSB379 Cultural Heritage of Latin America: A study of the cultural heritage of the people of Latin America. The major emphasis of the course in on the Indian, Iberian, and African background and the social and cultural development of colonial Latin America to 1825. Pre-requisite: CSB150. 3 credits (E).

CSB380 The Arts and Life in Modern Latin America: An historical–cultural survey of the development of Latin America after independence, 1928 to the present; major focus of the course is on the intellectual and cultural characteristics of the new nations, especially Mexico, Argentina, Brazil, and on new directions in the arts. Pre-requisite: CSB150. 3 credits (E).

CSB396 History of Science: A study of the development of selected major areas of scientific inquiry which have had the greatest effect on the social, cultural, and intellectual progress of western civilization. Pre-requisite: CSB150. 3 credits (E).

CSB398 Social History of the United States: the Reform Spirit: A study of the changes in American life and attitudes illustrated by the development of the major reform movements form the 18th century to the present, with emphasis on the reform of criminal codes, women's rights; anti-slavery, and abolition in the pre-Civil War period; and civil rights, suffrage, public health, and prohibition in the Progressive, New Deal, and New Frontier eras in the Twentieth Century. Pre-requisite: CSB150. 3 33edits (E).

Anthropology

CSB362 Cultural Anthropology: An introduction to the concepts, principles, and major areas of anthropology with comparative study of social structures including an analysis of kinship, marriage, community organizations, political and economic institutions, and religion. Pre-requisite: CSB150. 3 Credits (E).

CSB364 Semiotics of Culture: A study of anthropological approaches to the study of human communication and meaning in different cultures, examining signs and symbols humans use to convey meaning. Pre-requisite: CSB150. 3 credits (E).

CSB452 Ritual, Symbolism, and Art in Ethnic Groups: An exploration into cultural performances of all kinds and how they communicate the particular world views and values. How do ethnic groups worldwide employ symbolic and ritual practices and create a folk art? What do these traditions mean today? Pre-requisite: CSB150. 3 credits (E).

Psychology

CSB280 Introduction to Psychology: An exploration of basic concepts in psychology, focusing on the formation of personality, the psychology of individuation, the mechanics of homeostasis, the mechanisms of defense. 3 credits (R,E).

CSB322 Cognition and Perception: An advanced course for students interested in the infrastructure of intellectual–perceptive processes. Pre-requisite: Any course in Psychology or Biology. 3 credits (E).

CSB333 Social Psychology: An exploration of fundamental questions in social psychology: What is a human being? What is culture? What is a group? The focus is on the relationship of the individual to the group when both are changing. Pre-requisite: A basic course in the social sciences. 3 credits (E).

CSB358 Psychology of Perception: An exploration of problems of perception: visual, auditive, olfactory, with analysis of the effects of culture on perception. Emphasis on visual and aesthetic perception. Pre-requisite: A basic course in psychology or the social sciences. 3 credits (E).

CSB381 Dynamics of Mental Health: A study of the dynamic factors motivating the behavior leading to a mentally healthy personality. A study of abnormal personalities for contrast; of frustrations, anxieties, and mechanisms of defense. In short, a study of the many factors involved in the development and acceptance of our adequate self-concept. Pre-requisite: CSB280. 3 credits (E).

Sociology

CSB372 Culture, Society, and Art: A study of the social world, the historical time, and the cultural milieu, all present in a work of art. Does the work of art reveal them in any way? Can the work be fully understood and accurately interpreted without them? How relevant is the study of the broader social context of art? Pre-requisite: CSB150 3 credits (E).

Political Science and Economics

CSB240 Economic Realities and Processes: A study of how the American economic system works; drawing on an understanding of the historical evolution of capitalism. Pre-requisite: CSB150. 3 credits (E).

CSB311 Strategies for Social Change: An analysis of the potential for progressive political and social change in America. Pre-requisite: CSB150. 3 credits (E).

CSB354 Marxist Perspectives on Art: An introduction to the relationship between art and politics, with emphasis on the application of Marxist ideas and categories to the arts. Pre-requisite: CSB150. 3 credits (E).

CSB357 Civil Liberties: An analysis of the relationship between the individual and the law, showing how and why the law is "political". Students study the effects of politics and economics on the issue of constitutional rights. Pre-requisite: CSB150. 3 credits (E).

Science

CSB250 College Mathematics: A study of linear equations, rational expressions, functions, analytic geometry, trigonometry, plane geometry, and solid geometry. 3 credits (E).

CSB320 Environmental Science: A study of fundamental principles of ecology and their application to environmental concerns such as air and water pollution, resource and waste management, population growth, and food and energy supplies. 3 credits (E).

CSB340 Human Biology: An introduction to the general principles and their application to human biology. 3 credits (E).

CSB352 Art and Mathematics: A presentation of art and mathematics as expressions of creativity arising from a common source, surveying central branches of mathematics. 3 credits (E).

CSB353 Physics: A study of classical mechanics, special relativity, general relativity, and quantum mechanics. The relationships of developments in physics with developments in art are discussed. 3 credits (E).

CSB360 Physics of Music: A study of how mathematics and physics can be used to understand the musical sounds we hear and the effects these sounds have on us. 3 credits (E).

Directed Study

CSB400 Directed Study: For seniors: an opportunity to read widely in some area of the social sciences without the structure or restrictions of class meetings. Pre-requisites: CSB150 and consent of the instructor. 3 credits (E).

Writing, Film Criticism and Literature

Writing

CSC100 Written Communication: An emphasis on the writing of correct and effective English. Six to eight themes are required in addition to reading and discussion of outstanding pieces of fiction and nonfiction Writing assignments range from subjective to research. 3 credits (R).

CSC312 Creative Writing: An exploration of drama, fiction, and non-fiction in workshop format. Students' works are read and discussed in class. Constructive criticism is given and revision encouraged. Pre-requisite: CSC100. 3 credits (E).

CSC314 Advanced Creative Writing: The focus of the writing assignments in this course is on fiction, long and short. Pre-requisites: CSC100 and CSC312 or permission of the instructor. 3 credits (E).

CSC320 Poetry Workshop: A workshop to teach poetic form and structure. Pre-requisite: CSC100. 3 credits (E).

CSC402 Advanced Poetry Workshop: An exploration of more complicated forms of poetry such as the sonnet, ballade, and sestina along with free verse and prose poems. Pre-requisites: CSC100 and CSC320. 3 credits (E).

Film Criticism

CSC203 Filmviewing and Criticism: A critical study of film as a part of the humanities. Class meetings consist of films, evaluations, and discussions. Students write frequent critical papers. Pre-requisite: CSC100. 3 credits (E).

CSC304 Great Directors and Their Films: An examination of the contemporary thesis that the film director as author or "auter" is the sole creative artist of consequence in the art of the cinema. Pre-requisites: CSC100 and CSC203. 3 credits (E).

CSC306 Fiction into Film: An examination of a series of feature films adapted from novels, with discussions and writing assignments about the artistic problems and challenges in adapting a work from print into film. Pre-requisite: CSC100. 3 credits (E).

CSC319 History of American Film: An examination of American film from its beginnings to about 1950. This course deals with the cultural sources of American film and with the developments in the international community as they were important to the development of film in America. Pre-requisite: CSC100. 3 credits (E).

CSC200 Literary Traditions: An exploration of the sources of culture through a survey of some of the literary masterpieces of the past. The aim of the course is to place in perspective contemporary modes of thought and creative expression. Pre-requisite: CSC100. 3 credits (R).

CSC309 Modernism in American Literature: A focus on major modernist writers who emerged in the early part of the 20th century—writers of fiction and plays. The course concentrates on several contemporary figures. Pre-requisite: CSC100. 3 credits (E).

CSC310 Contemporary Poetry and the Modernist Tradition: An examination of recent American poetry in the context of modernist innovations in the 20th century. Poetic styles and themes are examined in relation to the visual arts as well as to intellectual and social currents. Pre-requisite: CSC100. 3 credits (E).

CSC313 Contemporary British and Irish Literature: A study of fiction by contemporary British and Irish writers that reflect the social and cultural changes within the British empire. Selections are from the work of Joyce, Burgess, Sansom, Trevor, Moore, Lessing, Scott, O'Connor, O'Brien, Greene, and Wilson. Pre-requisite: CSC100. 3 credits (E).

CSC315 Modern European Literature: An introduction to the best modern and contemporary literature from such European countries as France, Italy, Spain, U.S.S.R., Czechoslovakia, Scandinavia, and Germany. Pre-requisite: CSC100. 3 credits (E).

CSC317 Third World Literature: An introduction to the anthropological, religious, aesthetic, and political ideas of Third World countries as revealed through their literature. Novels, short stories, poetry, and some drama are studied. Works are from India, Africa, the Caribbean, and Latin America. Pre-requisite: CSC100. 3 credits (E).

CSC322 Shakespeare: On Film and in Print, Part I: A study of film versions of the following plays side-by-side with their printed texts: A Midsummers Night's Dream, Romeo and Juliet, Henry V, Hamlet, and King Lear. The primary emphasis of the course is on reading and understanding Skakespeare. The films are studied as comtemporary realizations and interpretations of the plays. Pre-requisite: CSC100. 3 credits (E).

CSC324 Shakespeare: On Film and in Print, Part II: A study of film versions of the following plays side-by-side with their printed texts: The Taming of the Shrew; Henry IV, Part I; Julius Caesar; Othello, Macbeth, Antony and Cleopatra. The primary emphasis of the course is on reading and understanding Skakespeare. The films are studied as comtemporary realizations and interpretations of the plays. Pre-requisite: CSC100. 3 credits (E).

CSC325 Nineteenth Century American Literature: A study of literary masterpieces produced in mid-nineteenth century America. The emphasis is on conflicts that go back to the Puritan past, even as they are relevant to the psychological and social issues of today. Pre-requisite: CSC100. 3 credits (E).

CSC354 Russian Literature: From Pushkin to Dovlatov: A study of the roots of the 19th century Russian novel, which was steeped in realism. Connections are made with the modern Soviet tradition and the way Russion emigres, such as Nabokov and Dolatov, use their roots. Pre-requisite: CSC100. 3 credits (E).

CSC355 Japanese Fiction: A study to familiarize the student with the literature of diary writing, disassociation of feeling, modernization versus tradition, aesthetics, and conformity. The course acquaints the student with the strangely shaped novels of Japan and the different values expressed in literature. Pre-requisite: CSC100. 3 credits (E).

CSC357 Surrealist Contemporary Latin-American Literature: An emphasis on the surrealist literature of "The Boom" beginning in the 1960's; also covers the poetry and prose of Nobel prize winners. Pre-requisite: CSC100. 3 credits (E).

Interdisciplinary Courses

CSC323 German Expressionism: A concentration on the ways in which German Expressionist painting, drama, and film relate to one another and to the social and political history of Germany between 1900 and 1934. Special emphasis is placed on the artists of The Bridge and Blue Rider groups, and on Beckmann, Grosz, Sternheim, Kaiser, Brecht, Wederking, The Cabinet of Dr. Caligari, Metropolis, and Triumph of the Will. Pre-requisite: CSC100. 3 credits (E).

CSC400 Directed Study: For seniors: an opportunity to read widely in some area of literature without the structure or time restrictions of class meetings. Individual meetings are arranged with an instructor. Pre-requisites: CSC100 and consent of the instructor. 3 credits (E).

ART EDUCATION

AE100 Introduction to Art Education: Students experience the entire Art Education major sequence of courses in microcosm—learners' needs, teacher's development, systems of schooling—to see if these are issues that they wish to continue to study. 3 credits (E,R).

AE101 Sources for Drawing: Concentrates on enabling students to tap those sources in their personal development, intellect, and imagination that lead to creative imagery. 3 credits (E).

AE201 Art and Human Development: Explores aspects of cognitive and psycho-social development of learners, through psychological, sociological, and anthropological theories. Theories of development and the nature of art-making is the focus of the course. Pre-requisite: AE100. 3 credits (R).

AE202 Materials and Processes: A course to develop the artist/teacher. A wide variety of art media and techniques and the relationship of traditional and newer art processes to teaching are studied. Pre-requisite: AE100. 3 credits (E,R).

AE205 Teaching Traditional Arts: Investigates traditional arts and materials. Ideas are explored as college studio experiences and then related to various other populations. Attention is given to the historical role of crafts in traditional cultures and implications for teaching. 3 credits (E).

AE206 Cheap Media: Discovers new ways of using low cost forms of media with other materials. Generates ideas for teaching young people. 3 credits (E).

AE207 Clay and Thematic Teaching: Concentrates on one medium, clay, to explore ways people learn. Works through the process of using a single theme to connect otherwise unrelated topics as a strategy for studio teaching. Emphasis is on experiences with primative/traditional forming and firing techniques. 3 credits (E).

AE/FIB225 Fibers and Cross-Cultural Education: Students explore the potential of fibers in the classroom and in their own artworks through a cross-cultural study of our rich fiber heritage, ranging from traditional and folk modes to unique contemplator approaches, with readings, slides, museum trips, lectures, discussions, workshops, and individual studio projects. 3 credits (E).

AE250 Developmental Observation Lab: Provides direct field observations in schools, community programs, and social service agencies. Observations focus on physical and social environments, student behaviors, and teachers' classroom approaches. Field data is analyzed in class. Pre-requisites: AE201 and AE202 (AE202 may be taken concurrently). 3 credits (R).

AE251 Methods Theory: Explores different learning strategies and styles. Readings and discussions concerning planning, skills, writing lesson plans, evaluation of student learning levels, teacher's role and professionalism, observation and pre-practicum sites. Pre-requisites: AE201, AE202, and AE250 (AE250 may be taken concurrently). 3 credits (R).

AE302 Methods Lab: Provides fieldsite, pre-practicum opportunities for students to apply their knowledge of selecting objectives, writing lesson plans, planning in sequence, actual teaching, and evaluation of student learning and of teaching performance. Pre-requisites: AE250 and AE251. 3 credits (R).

AE303 Media Workshop: Develops skills and concepts in the preparation of instructional or expressive media presentations. Instruction in the use and selection of media. 3 credits (R).

AE305 Curriculum in the Visual Arts: Explores the philosophical, socio-cultural, and personal issues that shape teaching practices. Through readings and critical analysis of existing models, students have the opportunity to design individual solutions to curriculum problems in the visual arts. Pre-requisites: AE250 and AE251; taken concurrently with AE394 and AE395. 3 credits (R).

AE310 Art Criticism in the Classroom: Explores ways to engage young people in dialogues about art, emphasizing description and interpretation rather than judgment. Focuses on developing vocabulary and classroom approaches. Pre-requisites: CSA101 and CSA102. 3 credits (E).

AE394 Professional Field Experience A: Students begin to assume the role–level of responsibilities in a school for the art teaching certification they seek. Students design, teach, and evaluate lessons within unit sequences within that school. 150 practicum hours. Pre-requisite: AE251 and AE302. 4.5 credits (R).

AE395 Professional Field Experience B: Students enter a new school site and continue there to deepen their understanding of the role and level of certification sought. This course offers a comparison of approaches on two schools, since this course follows Student Teaching A. 150 practicum hours. Pre-requisite: AE394. 4.5 credits (R).

AE396 Professional Field Experience C: Enables those who have completed 300 field hours and/or are licensed on one level (K-9 or 5-12) to acquire teaching experience on the new level. 150 practicum hours. Pre-requisite: AE394 and AE395 or permission of the Department chair. 4.5 credits (E).

AE4X Artist Teacher Seminar: This course helps teachers find ways to strengthen their studio work and their teaching by seeking connections between the two domains. Students will examine their roles as artists and as teachers through independent studio work and group seminars that explore the unique challenges of the artist who teaches. 3 credits (R).

AE401 Historical Issues in Art Education: Contrasts historical and contemporary responses to particular issues. Surveys the history of education and the education in art in particular presenting alternative view. European and American examples considered. 3 credits (E).

AE402 Designing Community Programs: Provides a field experience for students to design, implement, and evaluate programs in a community setting. Introduces students to a variety of teaching options. Pre-requisites depend upon a student's major sequence, also by permission of instructor. 3 credits (R).

AE417 Interdisciplinary Education Through Art: An orientation to the pedagogical tradition in art education, using visual art-making and viewing as a means for teaching. The course is divided into three parts: theoretical readings, curriculum design, and teaching. Pre-requisite: AE201. 3 credits (E).

AE423 Psychology of the Viewer: The course reviews current research and theories in the development of aesthetic understanding in children and adults. Students examine the change in viewers' aesthetic needs and interests. Issues of measurement and evaluation and implications of aesthetic developmental theory for art programs and policies. 3 credits (E).

AE425 Introduction to Designing Curriculum for Museums: Focuses on designing programs for art museums. First, students look at the historical and contemporary functions of art museums within the U.S. Second, students analyze the needs and interests of museum audiences. Third, students plan and evaluate museum curricula. 3 credits (E).

AE445 Transformations: Focuses on how an artist can push a single idea through many transformations. Attention is also given to designing a curriculum which connects personal studio work to classroom teaching. 3 credits (E).

AE446 Drawing from Collections: Acquaints students with their strong predilections for certain forms; students examine the things they select in relation to the things they prefer to make. 3 credits (E).

AE466 Introduction to Art Therapy: Addresses the questions: What is Art Therapy? and What is therapeutic about art? Introduces students to different theoretical orientations and techniques of art therapy. Considerable emphasis is on selected art-based activities. Discusses origins of the field and presents art therapy as it is distinct from and/or relates to art education. Course gives equal time to theoretical and experiential work. Pre-requisite: AE201. 3 credits (E).

AE474 Drawing and the Psychology of Picturing: Students join studio processes with readings and lectures in order to recognize their different preferences in pictorial organization. 3 credits (E).

DESIGN

DE201 Calligraphy and Letterforms: Introduces Roman and Italic letterforms with emphasis on the Chancery Cursive alphabet. Prototype alphabets of precedent writing masters (Arrighi, Yciar, Catanco) are examined and their direct influence upon the letterforms of contemporary calligraphers (Rudolph, Koch, Donald Jackson, Tim Girven) is demonstrated. The typeface designs of Adrien Frutiger and Hermann Zapf are studied. 3 credits (E).

DE212 2D Design: Interdisciplinary assignments in basic design involving typography, color, idea generation, and problem solving as it is applied to basic two-dimensional design. The course focuses on the tools, vocabulary, resources, and basic skills of the designer. Pre-requisite: CP174. 3 credits (R).

DE213 3D Design: Approaches the three-dimensional design process through problem solving. Objectives include research, idea generation and selection/evaluation, design development and visual communication with models, and related 2D back-up. Assignments include architectural, interior, landscape, industrial design, furniture, or fashion issues. Pre-requisite: CP174. 3 credits (R).

DE214 Technical Drawing: Basic instrumental drawing using the vocabulary of standard drafting procedures: lines, letters, symbols, and numbers to convey technical information. Orthographic, isometric, axonometric, and perspective methods as applied to design drawing. 3 credits (E).

DE215 Technical Drawing for Environmental Designers: Develops technical drawing skills through exploration in various media using architectural contexts. Introduction to "built drawings" made from various techniques. Attention to three-dimensional size, material rendition, construction means, and form characteristics through measuring, documentation, and transformation into two-dimensional drawing. Freehand and hard line drawing including plan, section, elevation, axonometric, and perspective. 3 credits (E).

DE218 Product Rendering: An in-depth study of several product illustration and presentation styles. Many different drawing and rendering media are used to develop skills in product design presentation. 3 credits (E).

DE224 Conceptual Drawing: Considers how to mentally and physically visualize concepts, the illustration of ideas. Stresses drawing and keeping a sketch pad. Complex visual ideas are evolved through creative rendering, blending, and composing of familiar objects. 3 credits (E).

DE226 Manufacturing Process: A materials and manufacturing awareness production course in two parts. Part one includes casting, fabrication, and molding techniques for metal and plastics. Discusses production techniques, selection and use of modern machine tools, dies, jigs, and fixtures. Part two includes product development documentation, (three-view preliminary design layout drawings) of a preselection documented in manufacturing processes, i.e. sheet metal, casting, extrusion plastics, injection molding, vacuum form, blow molding, and fibreglass. Pre-requisite: DE213. 3 credits (R,E).

DE227 Architectural Structures I: Introduces construction at a domestic scale through lectures, slides, and field trips. Students learn sufficient wood and masonry building techniques to design a small wood frame building. Structural calculations include sizing of members by stress analysis and beam equations. Assignments include scale drawings, models, and calculations. Pre-requisite: DE213. 3 credits (R,E).

DE260 Typography: A study of the design and use of basic letterforms, typographic contrast, hierarchy of information, major type families and their characteristics and specifications, typographic grids and legibility. 3 credits (R,E).

DE285 Human Figure in Illustration: Concentrates on drawing the human figure in a variety of situations. Basic anatomy in introduced. Assignments include use of figure or anatomical drawing in professional practice situations. 3 credits (E).

DE303 Package Design: The package as a form of communication, including psychological, marketing, and merchandising components. Hands-on experience in design, construction methods and materials, and the use of color and typography for increasingly realistic problem assignments. Critiques include research, analysis, construction, design, and evaluation processes. 3 credits (E).

DE305 Photography for Designers: Exploration of photography as an imagemaking tool for designers; introduces basic black and white photography, printing techniques, and color projects using color transparencies. Photographic images are used as principal images in design-oriented problem solutions. 3 credits (E).

DE307 Furniture Design: Design and construction of progressively more complicated furniture assignments, with lectures on the history of furniture and modern movements and techniques. Students should have some basic familiarity with wood shop processes. 3 credits (E).

DE308 Introduction to Computer Illustration: An introduction to using computers and related peripheral devices as tools for illustrators. Students gain "hands-on" experience with work in applications suitable for illustration. 3 credits (E).

DE309 Introduction to Computer Design: Introduction to the use of computers in design. Topics include: computer design history, 2D image making, animation, 3D uses, electronic publishing, computer aided design, and video output. Hands-on experience using Amiga computers and a variety of 2D design and imaging software packages. 3 credits (R,E).

DE310 Computer Design Applications I: An extension of computer concepts and skills. Visual projects are developed on professional IBM and MacIntosh computer design systems and a variety of 2D imaging peripherals. Pre-requisite: DE309. 3 credits. (E).

DE311 Computer Design Applications II: Introduction to 3D applications software used in architecture, industrial design, video graphics, and animation; including computer aided drafting, solid modeling, animated image and text, and studio projects on the Amiga. Basic 3D software theory, including ray tracing and 3D coordinate systems. Pre-requisite: DE309 and DE319. 3 credits (E).

DE319 Computer Design Output: Extended 2D image making on the Amiga with more complex software. Hands-on introduction to moving images with lectures on solid modeling and object-oriented drawing, page flipping, simple animation, and video output. Emphasis is placed on the final form of the output. Pre-requisite: DE309. 3 credits (E).

DE325 Research: Discussion of major design movements in architecture, fashion, graphic design, illustration, and industrial design. Presentations by each student of a movement and major designer. Study of research techniques and defining a degree project. Pre-requisite: AD223 or ID223 or IL220 or GD220. 3 credits (R).

DE329 Freehand Drawing for Designers: A study of freehand objective drawing with lectures and demonstrations on freehand perspective methods, line tone drawings, composition, negative space, and subject and view selection. 3 credits (E).

DE335 Publishing and Periodical Design: Focuses on the application of graphic design methodologies and concepts to the development of publications, newsletters, magazines, and brochures. Emphasizes the development and use of the grid as an organizing and creative principle. Assignments involve the integration of type and image and the sequential ordering of material in a multiple-page format. Pre-requisite: GD311. 3 credits (R,E).

DE339 Computer Animation: Introduction to 2D and 3D computer animation on the Amiga. Topics include animation history and terminology, character animation, camera motion control, keyframe animation (tweening), rendering techniques, and output. 3 credits (E).

DE350 Building Component Design: Construction and detailing of architectural elements for industrial, architectural, and interior designers. Lectures and assignments using drawing and modeling techniques to design and detail elements such as modular furniture, cabinetry, hardware, partition systems, wall infill systems, greenhouse systems, etc. Pre-requisite: DE214. 3 credits (E).

DE354 Interior Architecture I: Documentation and design of increasingly complex interiors involving program, design development, and final presentation. Issues of renovation, restoration, architectural adaptation, and new construction are considered. Assignments include detailing, interior structure, space planning, and material selection. 3 credits (E).

DE359 Color Theory and Application: An overview of different color theories including the terminology, sources, and methods of application of color in both pigment and light forms. Pigment color mixing is the base for comprehending printed and light color mixes. Color psychology is discussed and applied. 3 credits (R,E).

DE361 Typography II: Advanced course in typography which explores ways of combining word and image to produce forceful and effective graphic communication. The continuum of typography and visual poetry is used to explore alternate conceptual models. Pre-requisite: DE260. 3 credits (E).

DE362 Electronic Publishing and Typography: Introduction to the computer as page makeup tool for combining images and text, including the history of electronic publishing, digital letterform, typesetting, and book making using the computer as production tool. Hands-on experience with the MacIntosh system and several types of software. Pre-requisites: DE260 and DE309. 3 credits (E).

DE365 Audio-Visual Design: Visual communication and problem solving through the medium of slides and simple sound equipment. Emphasis is on concept and effective communication in the solution of design problems. 3 credits (E).

DE375 The Artist and the Book: Exploration of the book form. Work may be completed in any medium or combination of media. Conventional bookbinding and experimental presentations investigated. Each student is required to complete a book. Pre-requisite: DE212. 3 credits (R,E).

DE380 Documentary Drawing: Drawing which deals in part with documentary ideas and the examination of everyday life situations. Drawing done on location supplemented with work in the studio. Students learn to sharpen sense of observation and use material gathered as a source of information for finished composition. 3 credits (E).

DE391 Rendering: Architectural rendering of interior and exterior views of the built environment for students of architecture, interior design, and illustration. Students work with black and white and colored media to produce renderings from actual sites, photographs, or plans. Perspective axonometric techniques discussed. Pre-requisite: DE214. 3 credits (E).

DE409 Design and Graphics Programming I: Introduction to the generation of programmed images on the Amiga. Topics include programming terminology and structure, geometric and algebraic graphics algorithms, 2D transformations, keyframe animation, and RGB color manipulation. Pre-requisite: DE309. 3 credits (E).

DE410 Design and Graphics Programming II: Additional topics in advanced 2D graphics programming with an introduction to 3D graphics programming, data files, and "C" programming language. A major project requires programming a design tool or graphic animation. Pre-requisite: DE409. 3 credits (E).

DE411 Advanced Computer Design Projects: A structured independent context with faculty support and evaluation. Qualified students carry out major art/design projects using computer systems on which they have had previous training. Pre-requisite: DE310, DE311, or DE362 and approved project proposal. 3 credits (E).

DE412 Corporate Identity: Issues related to graphic identification of large complex organizations and to various strategies currently used by practitioners in establishing corporate standards for all graphic clients used by a company. Pre-requisite: DE212. 3 credits (E).

DE455 Advanced Package Design: Advanced study in the commercial marketing and application definitions of the package. Extensive concentration on product, marketing data, and target customers. Increased exposure to materials/process and manufacture (printing). Pre-requisite: DE303. 3 credits (E).

DE459 Marketing: Introduces basic principles of marketing and all its related activities. The nature of marketing, the cause and effect of human behavior on the market, product development and policies, management, decision making, legal aspects, pricing distribution, and research are discussed. The case study method is used as part of the analysis process in examining complex systems of marketing, including government, big business, and the individual consumer. 3 credits (R,E).

DE460 Advanced Color: Color as a communicative and expressive design component in graphic design problem solving. Basic studies in color; principles applied to graphic design problems in print media. Pre-requisite: DE212. 3 credits (E).

Architectural Design

AD223 Introduction to Architecture: Introduction to architecture as a social art involving responsibility to inhabitants, form, and material within public and private contexts. Projects demonstrate evaluation of program choices, building systems, methods, and craft. Students develop skills in transforming design ideas into built form. Pre-requisite: DE213. 3 credits (R,E).

AD310 Architectural Design: Selection and measurement of site, development of preliminary and final designs for required programs, and production of final scale drawings and models. Problems are small to intermediate sized buildings using ground forms, post and beam, wood, and masonry. Pre-requisite: AD223. 3 credits (R).

AD317 Architectural Structures II: Steel construction and calculation for steel beams and columns. Plumbing and electricity are covered, and students are expected to do a renovation design dealing with these mechanical systems. Pre-requisite: DE227. 3 credits (R,E).

AD320 Architectural Design: Design of moderately complex buildings for urban or suburban site, using wood and concrete, with residential and mixed use requirements in urban or suburban context. Pre-requisite: AD310. 3 credits (R).

AD327 Architectural Structures III: Long span construction and truss calculation are studied. Heating, air-conditioning, solar energy, and architectural research are discussed with related design assignments. Pre-requisite: AD317. 3 credits (R).

AD410 Architectural Design: Architectural design projects of increasing complexity, emphasizing understanding architecture as the essence of place and placemaking. Provides framework for design decisions related to complex programs in community or urban design requiring long span or taller structures in steel or concrete. Pre-requisite: AD320. 3 credits (R).

AD417 Architectural Structures IV: Construction and calculation methods for concrete. Construction scheduling, site work, acoustics, and architectural preservation are among topics assigned. Pre-requisite: AD327. 3 credits (E).

AD420 Architectural Design Portfolio: Preparation of architectural portfolio for job application and graduate school. Development of presentation and documentation techniques and portfolio support materials such as resume, business card, and interviewing aids. Pre-requisite: AD410. 3 credits (R).

AD450/451 Degree Project: A major architectural design project of some complexity is proposed and undertaken by the student after required faculty approval of the problem. The student develops the problem, researches it, prepares the program, and designs a building or a renovation to satisfy the program, and publicly presents the work with models, finish quality drawings, slides, and other techniques. Pre-requisite: DE325. 6 credits (two semesters) (R).

Fashion Design

FD201 Fashion Theory and Analysis: Introduces concepts of fashion in contemporary society. Includes theories of fashion movements, origins of trends, and the use of professional nomenclature. Stresses development of a personal and professional philosophy of clothing. 3 credits (E).

FD203 History of Costume I: History of costume from Egypt to 1830 studied through fashion plates, video, and slides. Students produce original period apparel designs in fashion plate form. 3 credits (E).

FD204 History of Costume II: History of costume from 1830-1950 studied through fashion plates, video, and slides. Students produce original period apparel designs in fashion plate form. 3 credits (E).

FD223 Introduction to Fashion: Explores humankind's continuing fascination with the adornment of the body and expression of self through clothing. Lectures include slides, actual historic clothing, and field trips to exhibits related to fashion theory. Stresses fashion as an art form and source of inspiration both for fashion design and theatrical design, with a special emphasis on the 20th century. Students design in two-dimensional form using sources explored in the course from ancient to futuristic. 3 credits (E).

FD255 Creative Fashion Design: Communication of original ideas using geometric principles in design as well as master block pattern structure. Fundamental draping and development of couture techniques. Basic garment construction gives experience in translating creative designs into three-dimensional form. Work in fabric and non-textiles. Pre-requisite: FD256. 3 credits (R).

FD256/257 Pattern Drafting and Construction Techniques: Fundamental understanding of principles and procedures in the development and use of the flat pattern. Introduces basic master block construction from which design changes are made. 6 credits (two semesters) (R).

FD259 Fashion Industry Production: Production relative to the garment industry. The major steps and the major players involved in manufacturing a garment are studied, with discussions of cost, work flow, construction methods, and labor. 3 credits (E).

FD325 Fashion Illustration: Emphasis placed upon development of individual styles of drawing and creative thought. Various techniques employed in expressing fashion through art media. Introduction to basic advertising functions and graphic fashion art processes. Planning and execution of roughs in preparation for finished layouts. 3 credits (E).

FD351 Textiles: Examines the organization and structure of the textile industry. Lectures on fabric, its composition, structure, production, care, and appropriate use for man-made and natural, traditional, and modern materials. 3 credits (E).

FD354/355 Creative Fashion Design: Intermediate level fashion design developing more intricate designs into finished projects. Personal interpretation of projects in children's wear, menswear, bridal, theatre, activewear, and other areas of design. Pre-requisite: FD255. 6 credits (two semesters) (R).

FD356/357 Flat Pattern Design and Drafting: A course in advanced pattern drafting and grading techniques which stresses industrial procedures. Students interpret patterns and apply proper methods of construction. The creation of original patterns allows students to experiment with technical practices of fashion design. Pre-requisite: FD256/257. 6 credits (two semesters) (R).

FD358 Fashion Marketing and Research: Development of an understanding of the major considerations involved in buying, selling, and promotion of fashion merchandise in wholesale and retail markets. Historical analysis of American and European industry. Study of research techniques and professional resources resulting in selection of theme-oriented degree project. 3 credits (R).

FD450/451 Degree Project: Each student is required to complete an in-depth research project and present a theme-oriented formal collection of finished work based on their research. Sources of inspiration may include important artists, ancient cultures, historical eras, scientific resources, or a specialized related technical design area. Pre-requisites: FD355 and FD358. 6 credits (two semesters) (R).

FD455 Creative Fashion Design: Individual guidance in executing advanced level design ideas. Students are encouraged to seek their personal directions in fashion design in order to develop professional potential. Portfolio and professional preparation. Pre-requisite: FD355. 3 credits (R).

FD456 Tailoring and Couture Techniques: Tailoring techniques and design detail such as trapunto, couching, and quilting are taught. Technical elements of the couture are included. Develops advanced skills through the execution of tailored designs. Pre-requisite: FD357. 3 credits (E).

FD457 Specialized Fashion Study: Presentation of basic information in related areas of fashion, such as millinery, gloves, footwear, handbags, fur, leather, and cosmetics. Discussion of origins, methods of production and finishing, construction, terminology and quality identification. Experimentation in millinery and glove design included. Pre-requisite: FD355. 3 credits (E).

Graphic Design

GD220 Introduction to Graphic Design: An applied approach to basic design principles and skills for students entering the graphic design major. The issue of design responsibility begins with the development of professional attitudes and approaches to problem solving while continuing to focus on the formal elements of typography, color, and idea generation. Pre-requisite: DE212. 3 credits (R).

GD310 Graphic Design: Basic design principles are applied to projects exploring principles, systems, and procedures underlying the practice of graphic design. An emphasis is placed on photographic image-making and the integration of form with content, function, and context. Pre-requisite: GD220. 3 credits (R).

GD311 Graphic Design: Applied graphic design with emphasis on the role of typography and the development of strong visual concepts that communicate clearly to a targeted audience. A synthesis of image and typography is stressed. Pre-requisite: GD220. 3 credits (R).

GD320 Graphic Design: Primarily concerned with development of students planning to be design directors. Application of basic design principles to projects chosen to realistically reflect the range of assignments designers encounter in a studio, agency, or corporate design situation. Pre-requisite: GD310 and GD311. 3 Credits (R).

GD351 Production and Layout: Preparation of mechanicals and the development of layout concepts emphasizing the integration of typography and visual imagery. Through class problems, lectures, demonstrations, and field trips, students consider alternatives in the preparation of camera-ready art, typography, use of illustrations and photography, copyfitting, and printing processes. 3 credits (E).

GD370 Intermediate Graphic Design Portfolio: The building of an entry-level, production portfolio, based on studio assignments, visits by working professionals, and a juried presentation by each student, which determines whether student progresses to the second level of the Graphic Design Certificate Program. Students are advised on individual career paths within the broad area of graphic design. Pre-requisites: DE212, DE220, DE260, and DE324, or consent of the instructor. 3 credits (R).

GD410 Graphic Design: Students devise appropriate solutions to challenging and complex problems in graphic design. Projects that are representative of current working practice, professional standards of methodology, and presentation are required. Pre-requisite: GD320. 3 credits (R).

GD414 Advertising Design: Explores typical problems dealt with by advertising agencies. Examines the interrelationship of art director, client, and consumer with focus in each class on solutions to real agency problems. Along with informal talks with art

directors and visits to Boston agencies, the development of individual judgement about advertising is part of the professional orientation of the course. Pre-requisite: GD311 or IL310. 3 credits (R,E).

GD420 Graphic Design Portfolio: Preparation of an entry-level portfolio demonstrating professional competence in design, concept, and craft with an emphasis on the student's particular area of interest. The student must pass a review panel, produce a resume, and go on interviews in the professional design community. Pre-requisite: GD410. 3 credits (R).

GD450/451 Degree Project: Major research project required of all Graphic Design majors. Written proposals on projects are submitted to the department faculty for approval. Projects center around around the interest of the student, reflecting strengths and/or voids in development, but having validity and value as original research projects. Students meet weekly with faculty advisor. Set dates for various design inputs and presentations are scheduled during the design development phase of the work. Pre-requisite: GD310 and GD311. 6 credits (two semesters) (R).

Illustration

IL205 Media Techniques: Introduction to the practical application of a broad range of illustration materials and techniques through demonstrations and comparative studio assignments. Pre-requisite: DE212. 3 credits (R).

IL220 Introduction to Illustration: Introduction to professional illustration with emphasis on basic ideas, technique, media, and skill development. The initial look at the methods used to convert ideas and convey them using precise visual tools. Pre-requisite: DE212. 3 credits (R).

IL310 Illustration: Further exploration of the profession of illustration with emphasis on basic ideas, technique, media, and skill development. The elements of visual communication and expression are analyzed and explored individually. Pre-requisite: IL220. 3 credits (R).

IL311 Drawing and Painting for Illustrators: Designed to build drawing and painting skills as they apply to visual communication—illustration. Techniques using watercolor, gouache, acrylics, dry and wet markers, air brush, and mixed media are explored for expressive quality in illustration assignments. Pre-requisite: IL220. 3 credits (E).

IL320 Illustration: Sets the role of the illustrator as a communicator in the field of public information. Problems deal with illustration in advertising, books, and educational aids, singly or in series. Pre-requisite: IL310. 3 credits (R).

IL321 Graphic Design for Illustrators: Creative idea development course with attention given to typography in combination with imagery, illustration, and composition. Explores the interaction between graphic design and illustration with assignments typical of professional practice. Pre-requisite: IL220. 3 credits (R).

IL323 Cartooning: After initial required experiences in techniques and design, students develop in areas of their choice. Although principally a workshop, includes discussions on outstanding cartoonists in the past and present. 3 credits (E).

IL410 Illustration: An examination of the problems inherent in grouped and serialized illustration selected from current personal interests and designed for specific audiences. Increased demands are placed on the quality of research and idea development within a professional practice context. Pre-requisite: IL320. 3 credits (R).

IL411 Book Illustration: Using available published or other written material as text, each student completes the designing and illustrating of a book; emphasis is placed on the research needed to create pictures for an identifiable population and a specific conventional method of reproduction. Also required are variations on the chosen medium and storyboards as comprehensives. Bookbinding is demonstrated and preparing camera ready art is reviewed. Pre-requisites: IL320 and IL321. 3 credits (R,E).

IL412 Illustrating Children's Books: Considers all aspects of illustrating children's books. Practical experience in the various stages of book design and illustration, from initial conceptualization to the finished book. Explores a variety of media and techniques. 3 credits (E).

IL420 Illustration Portfolio: Emphasis on portfolio material based on the student's choice of direction. Through a series of discussions with the instructor and presentations by professional people in the field, professional standards are developed and finished portfolio pieces produced. Pre-requisite: IL410. 3 credits (R).

IL450/451 Degree Project: Major research project required of all Illustration majors. Projects may center around the interests of the student, but need to be far reaching and scholarly. A written presentation on the original body of research with original visuals culminates with an exhibition of project illustrations. Pre-requisite: IL310. 6 credits (two semesters) (R).

IL490 Medical Illustration: Acquaints the student with professional medical illustration techniques. Stresses the importance of accurate anatomical detail as used in assignments such as textbook illustration, manufacturer's promotional materials, medical journals, and popular press articles. 3 credits (E).

Industrial Design

ID223 Introduction to Industrial Design: An introduction to the design process and problem solving techniques used in industrial design. An exploration of tasks required for research, preliminary concept sketching, design refinement, presentation, and fabrication possibilities. The use of media and drawing techniques, and basic scale model making are introduced. Pre-requisite: DE213. 3 credits (R).

ID305 Manufacturing Process: Specific problems in the manufacturing development of a product. Each student carries on a detailed case study of a new product from its inception to its completion. Cost analysis and research into the technical problems of competitive manufacturing and marketing are included. Pre-requisites: DE214 and DE226. 3 credits (R).

ID310 Industrial Design: Emphasis is placed on integrating creative concepts with the development of visual communication skills such as rendering and model making. Pre-requisite: ID223. 3 credits (R).

ID320 Industrial Design: Design projects developed in full four-phase programs: analysis and conceptual design refinement, final design and documentation, model, and presentation. Pre-requisite: ID310. 3 credits (R).

ID410 Industrial Design: Theory and practice of industrial design through an objective study of processes in the development of a product or system of design. To resolve designs from well grounded investigative methods which indicate true and objective directions of environmental needs through four major areas of control: research, objective analysis, materials and processes, marketing and distribution. Problems planned and executed by integrating previously acquired skills with new supporting disciplines to effect proper design solutions. Pre-requisite: ID320. 3 credits (R).

ID420 Industrial Design Portfolio: The course guides each student through the process of developing a professional portfolio. Pre-requisite: ID410. 3 credits (R).

ID450/451 Degree Project: Theory and practice of industrial design methods applied to the identification and design of a product or system which fills a significant need. Degree project topic must be approved by the Industrial Design faculty, relevant to design, and consistent with the student's capabilities. Pre-requisite: ID320. 6 credits (two semesters) (R).

FINE ARTS THREE DIMENSIONAL

Three Dimensional Art

TDA200 3D Design: Concepts and Processes: Projects cover conceptual problems, drawings, three dimensional formal design problems, and basic structural engineering. 3 credits (R).

TDA201 3D Design: Materials and Processes: An introduction to the wood shop; course is designed to give attention to aesthetic as well as technical skills. Projects cover concept drawings, model making, and one or more finished works in wood. 3 credits (R).

TDA205 Wood Structures: The proper use and application of basic woodworking equipment, materials, and concepts. 3 credits (E).

TDA250 Introduction to Computer Graphics for Object Makers: An introduction to the concepts of visual perception as they apply to computer graphics. Work begins with techniques that imply graphic volume and moves toward object-oriented graphics, solid modeling, virtual environments, and rendering techniques. Each student uses an Amiga Computer. Software covered includes paint programs, CAD (as it applies to object oriented graphics), and 3D modeling software. 3 credits (E).

TDA310,311,312, etc. Theme: Examines contemporary concepts and modes of art making that are common to the three-dimensional disciplines. Theme topics vary reflecting current art issues and student interest. 3 credits (R,E).

TDA310 Theme: Narrative: Investigation of traditional and modern uses of symbols through the use of objects and place. Projects cover storytelling, literary comparisons, and analogies with ancient as well as personal ritual objects and images. 3 credits (E).

TDA311 Theme: Function: Examines functional and non-functional objects which share common formats and asks "What are the patterns of function in your own work?" Focus is on the creation of a body of work in the student's concentration medium which addresses these issues. 3 credits (E).

TDA312 Theme: Installation: The expansion of two-dimensional and three-dimensional media into exterior and interior spaces. Projects deal with various aspects and issues of installations, projections, socio-political issues, site specificity, and collaboration. 3 credits (E).

TDA355 Drawing for Sculptors and Object Makers: A drawing course for sculptors and object makers which explores drawing as an expressive, informative, supportive adjunct to three-dimensional works. Focus is on identifying personal aesthetic issues. Studio problems include drafting, figure drawing, and experimental studies. Pre-requisite: 200 level 3D elective or permission of instructor. 3 credits (E).

TDA400 Senior Seminar: Examines the business aspects of being an artist and surveys career options and graduate school possibilities. Various professionals: accountant, gallery director, lawyer, working artist, public art director visit the class. Students prepare a portfolio which includes a resume, statement of intent, and slides, and give several presentations. Pre-requisite: completion of 300-level department requirements. 3 credits (R).

Ceramics

CER201 Basic Ceramics: Basic overview of ceramic experience introduces students to handbuilding and wheelworking processes and to aesthetic concerns common to both sculpture and vessel making. 3 credits (E).

CER202 Ceramic Handbuilding: Exploration and instruction involving technical, aesthetic, and skill development in ceramic handbuilding processes. Consideration is given to both sculpture and vessel making. 3 credits (R,E).

CER203 Ceramic Wheelworking: Introduces students to ceramic media with primary focus on using the potter's wheel. Functional and non-functional formats are explored, as are glazing and kiln-firing. 3 credits (R,E).

CER300/301 3D Seminar: Ceramics: Provides a forum for the discussion of current ceramic issues. Students participate in special workshops, visit exhibitions and artists' studios, plan student exhibits, view relevant slides and films, research ceramic artists and concerns, and attend all Fine Arts 3D Department visiting artist programs. 6 credits (two semesters) (R).

CER302 Ceramic Materials: Clay: Investigation of clays, clay-based surfaces, and kiln-firing technology. Pre-requisite: any 200-level Ceramic elective. 3 credits (R,E).

CER303 Ceramic Materials: Color and Surface: Assists students to develop theoretical and practical understanding of glazes. Includes formulation, application, testing, and firing procedures. Pre-requisite: CER302 or by permission of instructor. 3 credits (R,E).

CER304 Ceramic Sculpture: An investigation of concepts, objects, installations, and environments using ceramic materials. Pre-requisite: any 200-level Ceramic elective or permission of instructor. 3 credits (E).

CER305 Ceramic Casting: An exploration of plaster, casting slips, mold making, and other supportive techniques in the creation of vessel and non-vessel formats. Pre-requisite: Any 200-level ceramic elective or permission of instructor. 3 credits (E).

CER306/406 Advanced Ceramics Studio: Assists students in developing a focused, coherent body of work through research projects, critical exposure to artists and concepts, and the coordination of personal sources, intent, and ceramic techniques. Pre-requisite: 6 credits in Ceramics studio. 3 credits (E).

CER400/401 3D Seminar: Ceramics: Provides a forum for the discussion of current ceramic issues. Students participate in special workshops, visit exhibitions and artists' studios, plan student exhibits, view relevant slides and films, research ceramic artists and concerns, and attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: CER300/301. 6 credits (two semesters) (R).

Fibers

FIB221 Flexible Structures: Explores ideas, sources of inspiration, and methods of structuring with a variety of flexible, soft, or fibrous materials. Slides, films, and assigned studio problems introduce a variety of contemporary approaches, after which students have the opportunity to pursue directions of their choice in more depth. 3 credits (E).

FIB222 Introduction to Weaving: An introduction to principles and techniques of floor loom weaving, including warp preparation, dressing the loom, pattern drafting, basic loom controlled and weaver controlled weaves. Slide presentations emphasize a personal approach to the media. 3 credits (E).

FIB223 Surface Design on Fabric/Resist: An introduction to fabric dyes and procedures and to resist processes. Japanese, African, and Indonesian techniques for tie-dye, batik, paste resist, and hand painting on fabric are studied. Emphasis is on development of personal expression as well as technical proficiency. Workshops, slide presentations, and visiting artist lectures are included. 3 credits (E).

FIB224 Papermaking: Introduction to traditional and experimental methods of hand papermaking, with an emphasis on using papermaking as an expressive art medium. Through demonstrations, workshops, and slide presentations, students explore the fundamental steps involved in papermaking. Students utilize their handmade papers and other media to further explore concepts and techniques in two and three-dimensional art forms. 3 credits (E).

AE/FIB225 Fibers and Cross-Cultural Education: Students explore the potential of fibers in the classroom and in their own artworks through a cross-cultural study of our rich fiber heritage, ranging from traditional and folk modes to unique contemporary approaches, with readings, slides, museum trips, lectures, discussions, workshops, and individual studio projects. 3 credits (E).

FIB226 Surface Design on Fabric/Printing: An introduction to various methods of silk screening on fabric. Emphasis on personal expression as well as technical proficiency. Workshops, slide presentations, and guest artist lectures are included. 3 credits (E).

FIB227 Introduction to Fibers: An introduction to various methods of interlacing and structuring with fibers. Workshops, slide presentations,and studio assignments familiarize the student with a variety of techniques, such as plaiting, coiling, knotting, netting, stitching, feltmaking, fiber sculpture, and assemblage. 3 credits (E).

FIB300/301 3D Seminar: Fibers: Provides a forum for the discussion of current fiber issues. Students participate in special workshops, visit exhibitions and artists' studios, plan student exhibits, view relevant slides and films, research fiber artists and concerns, and attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: 6 credits Fibers Studios. 6 credits (two semesters) (RE).

FIB321 Advanced Fiber Studio: An in-depth exploration of certain areas of fiber previously encountered that are of personal interest to the student. This implies over the course of the semester, experimentation, research, and the development of a series of works within the areas chosen. In addition, there are assigned projects and special workshops. Pre-requisite: two fiber electives. 3 credits (E).

FIB322 Intermediate Weaving: An exploration of more complex weaving techniques including computer aided drafting, multiple harness and three dimensional weaves, and ikat. Emphasis on personal expression as well as technique and craftsmanship. Workshops, slide presentations, guest speakers, and a field trip are also included. Pre-requisite: FIB222. 3 credits (E).

FIB324 Advanced Papermaking: This course offers students who have a basic understanding of the papermaking process, the opportunity to expand and refine technical skills and aesthetic concepts in two and three-dimensional approaches to handmade paper. Advanced techniques are explored through workshops/demonstrations, but major emphasis is placed on the development of a personal body of work. Slide presentations, visiting artists, and a field trip are included in this course. Pre-requisite: FIB224 or permission of instructor. 3 credits (E).

FIB400/401 3D Seminar: Fibers: Provides a forum for the discussion of current fiber issues. Students participate in special workshops, visit exhibitions and artists' studios, plan student exhibits, view relevant slides and films, research fiber artists and concerns, and attend all Fine Arts 3D Department visiting artists programs. Pre-requisite: 6 credits Fibers Studios. (R,E).

FIB421 Advanced Fiber Studio: Students address complex problems of structuring and designing to develop a more personalized approach to the fiber media through a series of in-depth projects with supporting research and experimentation. Slides, films, special workshops, and visiting artists are included. Pre-requisite: FIB321. 3 credits (E).

FIB422 Advanced Weaving: The expansion and refinement of skills in design, technique, and concept, and development of a strong direction and personal expression, through the completion of a series of self-directed projects. Special workshops, slide presentations, guest artists, and a field trip are also included. Pre-requisites: FIB222 and FIB322. 3 credits (E).

Glass

GL231 Glassblowing: A course in basic glassblowing techniques. Includes demonstrations and progressively more difficult assignments. Group glassblowing "clinics" encourage team work. Weekly slide lectures which briefly cover glass history and survey contemporary glass art in depth are included. 3 credits (R,E).

GL232 Cold Glass Working Techniques: A basic course with assignments and demonstrations based on the use of glass working machinery. Students are required to follow instructions for glass cutting, grinding, polishing, drilling, sandblasting, fabricating and associated model making, and drawing. Proper use and maintenance of equipment is emphasized. Weekly slide lectures which cover glass history briefly and contemporary art glass in depth, are included. 3 credits (R,E).

GL233 Sculptural Glass: Emphasizes individual expression using glass as a medium, encouraging experimental approaches to glass fabricating, joining, combining with other materials, and some work with glass studio machinery. Individual assignments and instruction are combined with occasional group critiques. Lectures on historic and contemporary glass art are included. Pre-requisite: GL231 and GL232. 3 credits (E).

GL300/301 3D Seminar: Glass: Provides a forum for the discussion of current glass issues. Students participate in special workshops, visit exhibitions and artists' studios, plan student exhibits, view relevant slides and films, research glass artists and concerns, and attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: GL231 and GL232. 6 credits (two semesters) (R).

GL331/332 Advanced Glass: The emphasis of this course is on the development of a personal style and an approach to expression within the medium. Students are encouraged to go beyond the use of glass only in works of art. The course includes scheduled critiques, demonstrations, and slide lectures on techniques, works of contemporary glass art, and works in other media. Pre-requisite: GL231 and GL232. 6 credits (two semesters) (R).

GL400/401 3D Seminar: Glass: Provides a forum for the discussion of current glass issues. Students participate in special workshops, visit exhibitions and view relevant slides and films, research glass artists and concerns, and attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: GL231, GL232, and GL300/301. 6 credits (two semesters) (R).

GL431/432 Advanced Glass: Emphasizes the production of a consistent advanced body of work. The course includes hot and cold glass assignments, scheduled critiques, demonstrations, slide lectures on techniques, works of the past, contemporary glass art, and works in other media. Pre-requisite: GL231, GL232 and GL331/332. 6 credits (two semesters) (E).

Metals

MTL200 Jewelry: Introduces basic issues and techniques that are unique to jewelry making as a creative and expressive medium. Traditional and contemporary attitudes toward body adornment are discussed. Techniques covered are basic fabrication (cold-

joining, sawing, soldering, finishing), lost-wax casting, and stone setting. Precious metals as well as common materials are used in projects. 3 credits (E).

MTL210 Beginning Metals: Covers basic metalworking techniques focusing on design and function. Assignments cover problems that are both aesthetic and technical. Metal fabrication, inlay, forging, sinking, and stone setting are introduced. 3 credits (R,E).

MTL220 Intermediate Metals: Study in Series: Focuses on the development of a personal style through a series of projects based on one source. Technical and aesthetic experimentation is covered through on casting, raising (bowl making), etching, and chasing and repousse. Pre-requisite: MTL200 or MTL210. 3 credits (R,E).

MTL230 Color and Metal: Examines the color palette available for metals. Projects include enamelling, patination, alloy-making, and painting. 3 credits (E).

MTL300/301 3D Seminar: Metals: Provides a forum for the discussion of current issues in jewelry and metalsmithing. Students participate in critiques, special workshops, visit exhibitions and artists' studios, plan student exhibits, view slides and films, research artists and historical objects. Students attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: MTL210 and any metal elective. 6 credits (two semesters) (R,E).

MTL310/320 Advanced Metal Projects: Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The importance of drawing, modelmaking, and journal-keeping are stressed. Three self-generated projects are completed during the semester. Pre-requisite: MTL210 and any metal elective. 6 credits (two semesters) (R,E).

MTL321 Vessels: Introduces vessel-making techniques for metal including sinking, raising, planishing, and eccentric forming. Pre-requisite: MTL200 or MTL210. 3 credits (E).

MTL322 Blacksmithing/Bladesmithing: Practical experience in hot forging and finished steel. Tool making is also covered. Pre-requisite: MTL210. 3 credits (E).

MTL400/401 3D Seminar: Metals: Provides a forum for the discussion of current issues in jewelry and metalsmithing. Students participate in critiques, special workshops, visit exhibitions and artists' studios, plan student exhibits, view slides and films, research artists and historical objects. Students attend all Fine Arts 3D department visiting artist programs. Pre-requisite: MTL300/301. 6 credits (two semesters) (R).

MTL410 Advanced Metal Projects: Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The importance of drawing, model-making, and journal-keeping are stressed. Three self-generated projects are completed during the semester. Pre-requisite: MTL310/320 and any metal elective. 3 credits (E).

MTL420 Advanced Metal Projects: Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The importance of drawing, model-making, and journal-keeping are stressed. Three self-generated projects are completed during the semester. Pre-requisite: MTL310/320 and any metal elective. 3 credits (E).

Sculpture

SC200 Sculpture Studio: Comprehensive study of sculptural problems and applications including structural, technical, and environmental considerations. Materials include plaster, wire, wood, and clay. 3 credits (E).

SC201 Foundry Process in Sculpture: Bronze and aluminum castings are made using processes of greensand and lost-wax investment casting. Course covers moldmaking, casting, and chasting. 3 credits (E).

SC201 Moldmaking and Casting Techniques: A study of rigid and flexible molds and various fine art casting materials. 3 credits (E).

SC251/252 Figurative Clay: A study of the construction of portrait and figure executed from life in clay. The course introduces the use of plaster as a casting medium. Pre-requisite: SC251 for SC252. 3 credits (E).

SC253 Welding: A beginning course in the construction of steel sculpture produced through oxy-gas and arc welding. The course introduces forging and machine shop practices. 3 credits (E).

SC260 Carving: Designed for the student interested in exploring the subtractive approach to the three dimensional discipline in wood and stone. 3 credits (E).

SC300/301 3D Seminar: Sculpture: Provides a forum for the discussion of current sculptural issues. Students participate in special workshops, visit exhibitions and artists' studios, plan student exhibits, view relevant slides and films, research sculptors and concerns, and attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: 6 credits of Sculpture studio. 6 credits (two semesters) (R).

SC351 Anatomical Structure: An in-depth study of the bones and muscles of the human figure. Students work primarily in three dimensional form. Course covers movement, proportions, and development through growth and aging. 3 credits (E).

SC352 Advanced Figurative Sculpture: Advanced figure modeling stressing personal concepts in the use of figure as a means of expression. Life-size modeling is encouraged. Pre-requisite: SC251 or SC252. 3 credits (E).

SC355/455 Advanced Sculpture Studio: Explores concepts in sculpture through environmental and formal concerns, social issues, kinetic and monumental works. Pre-requisite: 6 credits of Sculpture studio. 3 credits (E).

SC400/401 3D Seminar: Sculpture: Provides a forum for the discussion of current sculptural issues. Students participate in special workshops, visit exhibitions and artists' studios, plan student exhibits, view relevant slides and films, research sculptors and concerns, and attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: SC300/301. 6 credits (two semesters) (R).

FINE ARTS TWO-DIMENSIONAL

Painting

FA100 Introduction to Painting: An introduction to painting using oils and acrylics as basic media with an emphasis on traditional methods and familiarization with materials through lectures and demonstrations. 3 credits (E).

FA102 Life Drawing: A study of drawing fundamentals as applied to the figure. 3 credits (E).

FA103 Watercolor: Beginning technical and conceptual knowledge of watercolor developed through involvement with traditional and contemporary art concerns. 3 credits (E).

FA104 Painting Materials and Processes: The manufacture of pigments, dyes, surfaces, and mediums used in two-dimensional work with emphasis on the uses of oil, acrylic, and tempera paints. Problems include painting with student-mixed pigments and grounds. 3 credits (E).

FA200 Painting: Advanced study of painting in oils and acrylics with an emphasis on composition and concept development. Pre-requisite: FA100. 3 credits (E).

FA201 Drawing: Advanced studies in visual perception and drawing as a means of personal expression. 3 credits (R,E).

FA202 Life Drawing: Advanced study of figure drawing, the figure in space, and relational drawing of the figure. Pre-requisite: FA102. 3 credits (E).

FA203 Watercolor: Advanced problems in watercolor techniques and concept development. Pre-requisite: FA103. 3 credits (E).

FA204 Color Theory: Advanced study of color composition theories and their applications to painting processes and content. 3 credits (E).

FA205 Painting: Major studio for the study of painting in oils and/or acrylics with additional emphasis on formal and conceptual development in painting. 12 credits (two semesters) (R).

FA206 Visiting Artists: Weekly lecture/discussions with practicing artists concerning their work and the support systems necessary to sustain artistic endeavor. Students write essays developed from their views of the artists' presentations. 3 credits (E).

FA207 Concepts of Time in Art: Studio course about time and its relation to the visual arts with an emphasis on painting. Students produce art works which emphasize time in form or content. 3 credits (E).

FA208 Nature/Form Analysis: The study of structural families in nature and the graphic means by which they are described through lectures, field trips, and assignments in objective and creative drawing. 3 credits (E).

FA209 Light and Color: A basic introduction to the physical, psychological, and cultural meanings; expressions and theories of light and color through mixed-media art making. 3 credits (E).

FA210 Portrait Painting: A study of painting and drawing the portrait in a variety of traditional and modern approaches. Students choose from a variety of media: pastel, gouache, acrylic, oil, and mixed media. 3 credits (E).

FA211 Abstract Painting: An exploration of techniques and formal issues in abstract image-making with an emphasis on locating sources for abstract imagery. 3 credits (E).

FA212 Comic Strip Drawing: The comic strip format is used to explore sequential development of time and movement in drawing. 3 credits (E).

FA214 Drawing from the Museum: A seminar course in which students draw from specific paintings in the Boston Museum, informed by slide talks and class discussions which explore the concepts and techniques of master painters. 3 credits (E).

FA215 Pictorial Space: A studio survey of the formal and expressive means used in the creation of pictorial space by various cultures, with emphasis on its development in Western art. Slide lectures and critiques of student assignments focus on differing spatial concepts. 3 credits (E).

FA220 Landscape Painting: A study of painting outdoors directly from nature. Students respond to landscape in a variety of media. 3 credits (E).

FA221 Renaissance Painting Techniques: A study of the process of making luminous painting in the style of the Flemish masters. Students learn underpainting on a gesso ground and the Renaissance methods of applying layers of egg tempera and oil glazes. 3 credits (E).

FA260 Portrait Drawing: The study of drawing from the head and figure in a variety of both modern and traditional techniques. 3 credits (E).

FA264 Collage/Assemblage: The creation of 2D and 3D compositions from a broad range of materials such as paper, metal, plastic, string, wood, paint, and crayon. Emphasis is on the use of materials, structural techniques, and concepts. 3 credits (E).

FA300 Advanced Painting: A continuation of FA200. Pre-requisite: FA200. 3 credits (E).

FA301 Advanced Drawing: A continuation of FA201. Pre-requisite: FA201. 3 credits (E).

FA302 Advanced Life Drawing: Advanced study of the figure with emphasis on gesture, movement, character, and construction. Pre-requisite: FA201 or equivalent. 3 credits (E).

FA305 Painting: Continuation of FA 205 with emphasis on development of personal direction and experiments in media and techniques. 12 credits (two semesters) (R).

FA356 Drawing Seminar: Advanced drawing problems emphasizing concept and technique experimentation. Pre-requisite: FA201 or equivalent. 3 credits (E).

FA357 Realist Painting: The study of techniques and processes which help create the illusion of time/space realities in painting. Painting content emphasized in critiques. Pre-requisite: 200-level painting course. 3 credits (E).

FA359 Anatomy: A study of anatomy incorporating analysis of the skeletal and muscular systems using skeleton, casts, slides, and models. Pre-requisite: a basic drawing course. 3 credits (E).

FA363 Oriental Brush Techniques: Concentration on the delicate use of the brush, including traditional composition and design. These traditional techniques are then applied to new concepts and subject matter. 3 credits (E).

FA369 Life Painting: A study of painting from the model with emphasis on light, color, and organization of pictorial elements. Pre-requisite: FA202. 3 credits (E).

FA370 Imaginative Drawing: The development of innovative concepts for visual communication through drawing. Students work from a variety of projects intended to stimulate the imagination. 3 credits (E).

FA371 Still Life Painting: A study of the pictorial relationships of composition, color, and expression through still life painting. Oil, acrylic, and watercolor media are used. Pre-requisite: FA200. 3 credits (E).

FA405 Painting: Senior painting emphasizing personal, technical, and conceptual development; exploration of new directions and media potentials. 12 credits (two semesters) (R).

Printmaking

PM100 Introduction to Printmaking: An introduction to basic printmaking techniques through an experimental and empirical approach to the graphic media. Visual structures are investigated using basic printmaking methods. 3 credits (E).

PM250 Artists' Books: The design and construction of books which contain original art work produced by the students. Projects focus on content, composition, paging sequence, format, and materials. 3 credits (E).

PM260 Beginning Etching: An introduction to etching with emphasis placed on developing technique and ease of approach to these print techniques. 3 credits (R,E).

PM263 Alternative Photo Printmaking: Light sensitized materials used as drawing, collage, painting, and printing tools. Through demonstrations, studio work, and critiques, students are introduced to non-traditional techniques in photographic processes. No prior experience in photography or printmaking required. 3 credits (E).

PM264 Monoprint: Direct techniques of painting and pulling single prints by hand and press. Techniques with oil, ink, paint, watercolor, chine colle, collage, and relief are introduced. 3 credits (E).

PM265 Printmaking: Focus on mastery of techniques to produce finished editions and familiarization with the development of a print as an artistic process. Emphasis is on review of basic print processes and development of individual imagery. Pre-requisite: PM100. 6 credits (R,E).

PM268 Silkscreen Printing: An introduction to various processes in screen printing. Study of color, design, and drawing using techniques from handcut through photographic stencil making. 3 credits (R,E).

PM270 Beginning Lithography and Relief Prints: Drawing and printing of black and white lithographs and various relief printing techniques including color and woodcut is emphasized. 3 credits (R,E).

PM360 Intermediate Etching: A variety of advanced etching techniques teaching the basic fundamentals of color viscosity and multiplate printing. Pre-requisite: PM262. 6 credits (E).

PM365 Printmaking: Students are encouraged to analyze the use of printmaking within a personal body of work through the exploration of mixed media techniques and the publishing of a folio or limited edition book of their prints. Pre-requisite: PM265. 12 credits (two semesters) (R,E).

PM368 Intermediate Silkscreen Printing: A workshop course that allows the student to build on basic screen printing techniques and more complicated applications of this medium. Darkroom and photo processes are stressed. Lectures and demonstrations include a variety of processes from paper to fabric printing. Primary emphasis is on the development of those skills into means of expression as well as attention to printing techniques. Pre-requisite: PM268. 3 credits (R,E).

PM370 Intermediate Lithography and Relief Printing: Designed to increase independence in studio work through investigation of special printing and drawing techniques including color lithography and woodcuts. Emphasizes printing skills and development of individual style. Pre-requisite: PM266. 3 credits (E).

PM401 Printmaking Seminar: A seminar for advanced printmaking students which incorporates group studio projects as well as individual research topics. Pre-requisite: a 300-level printmaking course. 3 credits (R,E).

PM460 Advanced Etching: Designed for those students who, after completing PM262 and PM360, want to work more independently towards developing a series of images. Pre-requisite: PM360. 6 credits (E).

PM465 Printmaking: The development of technical skills through intense study of drawing, color, and design linked to personal direction. Toward the end of the first semester students plan a thesis which is developed and presented during the second semester. Pre-requisite: PM365. 12 credits (two semesters) (R,E).

PM470 Lithography and Relief Printing: Students are encouraged to work more independently in their aesthetic and technical research in the creation and production of original prints. Pre-requisite: PM361. 6 credits (E).

MEDIA AND PERFORMING ARTS

Filmmaking

FM180 Introduction to Filmmaking: A beginning survey of the many uses of motion pictures from art to commerce, which includes hands-on production experience with basic equipment and an opportunity to analyze many different types of films from the production point of view. The use of film as a fine-art medium and its relationship to the avant-garde of painting, poetry, and music is emphasized. 3 credits (E).

FM280/281 Filmmaking: Focuses on the use and operation of filmmaker's tools and their relationship to different uses and styles of film. Students choose from a variety of exercises and try out different equipment and gauges of film including Super-8 silent and sound cameras and editing equipment, 16mm silent and no-synch sound cameras, and recorders. Basic optics, rephotography, and processes used in the film industry are discussed. 12 credits (two semesters) (R,E).

FM380/381 Filmmaking: Classes in specialized tools and methods taught through specific problem-solving. Students are encouraged to develop their craft out of their own vision. Practical analysis of widely varying types of film and styles of work within the medium are included. Pre-requisite: FM280/281. 12 credits (two semesters)(R,E).

FM382 Experimental Animation: A wide range of stop-motion techniques are demonstrated in workshops and screenings. All techniques are discussed in relation to how they alter time/space paradigms to allow the filmmaker to break from real time expectations to experiment with time as a medium. 3 credits (E).

FM383 Professional Post-Production Techniques: Designed for students who wish to learn the fundamentals of film editing and image-reproduction techniques which may include optical-printing and film-video transfers. 3 credits (E).

FM384 Filmmaking Seminar: A seminar course dealing with film and related issues. 3 credits (E).

FM480/481 Filmmaking: Independent studio and tutorial on an advanced level with discussion and critique of individual projects. Pre-requisite: FM380/381. 12 credits (two semesters) (R,E) .

Photography

PH100 Photography: A beginning course for students with an interest in creative work and study in black and white photography. Exposure controls, camera operation, and rudimentary film development and printing are explored. 3 credits (E).

PH200 Intermediate Photography for Non-Majors: Explores more extensively both aesthetic and technical dimensions of the medium. Pre-requisite: PH100. 3 credits (E).

PH270 Photography: Introductory required course for majors which covers the fundamentals of black-and-white technique and aesthetics. Slide presentations and field trips are combined with principles of optics, cameras, film, photographic chemistry, and darkroom techniques. Assignments covering various aspects of the medium are critiqued weekly. 6 credits (R).

PH271 Introduction to Color Photography: Introduces the fundamentals of color printing and the use of color materials. Concentrates on technical and compositional skills and the discipline of color negative printing. Also investigates the use of color as a means of personal expression. Pre-requisite: PH270. 6 credits (R).

PH273 Photography for Graphic Designers: Innovative and exciting uses of photography in the graphic design field, including copy work, lighting, and typography are examined through complex technical demonstrations, design-related assignments, numerous professional examples, and visits to design/photography studios. Pre-requisite: PH100. 3 credits (E).

PH285 Conceptual Photography: Provides a forum for discussion and creation of photography as it relates to conceptual ideas. Investigates the history of and current trends in photographic theory. Pre-requisite: PH100. 3 credits (E).

PH370 View Camera: A rigorous introduction to the use of the view camera. Each week specific assignments are given and results from the previous week reviewed and discussed. Each assignment addresses one aspect of the view camera's special descriptive properties. Pre-requisites: PH270 and PH271. 6 credits (R).

PH371 Expressive Photography: Seeks to help each student develop and refine his/her personal vision as expressed by the photograph. This is accomplished through long-term assignments or projects, more advanced technical knowledge, and a deeper familiarity with issues in the medium. Slide presentations, critiques, and visits to exhibitions are important elements of this class. Pre-requisites: PH270 and PH271. 6 credits (R).

PH372 Sequential Photography: An exploration of photography as narrative, directed to an understanding of the possible interrelations and interdependence of photographs. Concepts are explained through slide presentations and readings. Pre-requisite: PH270. 3 credits (E).

PH373 Photographic Techniques: Provides an in-depth knowledge of photographic chemistry and advanced black-and-white printing methods. Techniques covered are print toning and bleaching, negative reducing and intensifying, variety of developers and archival finishing methods. Pre-requisite: PH270. 3 credits (E).

PH374 Documentary Seminar: Production of a single, coherent body of work which documents a specific theme or idea. Proposals are initiated and discussed in first classes; subsequent classes follow progress; related readings and discussions as well as slide presentations are introduced. Pre-requisite: PH270. 3 credits (E).

PH375 Seminar in Photo History: A specific topic in history of photography; subject changes each time the course is offered. Pre-requisite: PH270. 3 credits (E).

PH376 Studio Photography: Various lighting techniques and the use of studio equipment are explained. Weekly assignments relate to the use of backdrops, different cameras and lenses, and the ability to create an effective photograph in the studio environment. Pre-requisites: PH270 and PH271. 3 credits (E).

PH470 Portfolio A: Each student further refines his/her vision through long-term projects of their own design. Slide presentations, critiques, and visits to exhibitions are important elements of this class. Pre-requisites: PH370 and PH371. 6 credits (R).

PH471 Portfolio B: Students develop a specific project to be worked on throughout the semester and formally presented at final review. Private meetings with the instructor as well as group critique classes stimulate progress. Pre-requisite: PH470. 6 credits (R).

PH472 Intermediate Color Photography: Increased color awareness and the understanding of color photography as a means of expression emphasized. Advanced printing methods are introduced. Slide presentations, critiques, and field trips to exhibitions are important elements of this course. Pre-requisite: PH271. 3 credits (E).

PH473 Advanced Color Techniques: An in-depth exploration of color photographic printing methods. Advanced color skills are covered including color separation techniques and dye transfer. Field trips to custom color labs. Pre-requisite: PH472. 3 credits (E).

Studio for Interrelated Media

MP123 Introduction to Computers: An exploration of the fundamentals of the computer and its role in the culture; hands-on programming and application skills are acquired through the development of simple exercises, class projects, and discussion. Logo programming language introduced. 3 credits (E).

MP201 Introduction to Video: Fundamentals of video production, including use of video camera, sound, recording, lighting, and video editing. Each student completes short videotapes. Class views videotapes made by artists, as well as selected TV broadcasts. 3 credits (E).

MP252 Introduction to Computer Programing: Programming on the Apple II GS computer with Apple Logo II. The use of variables, procedures, graphics, text, and sound in their own programs. 3 credits (E).

MP260 Studio Projects in Light: Concentrates on four areas of light studies: the physics of light, the physiology of sight, the psychology of light and color, and the historical and cultural aspects of light. All of these aspects are focused upon studio projects. 3 credits (E).

MP270/271 Studio for Interrelated Media: An open studio in which individuals and groups work in any medium of their choice or in several interrelated media. Some students create performances with audio, projection, light, performers, and movement. Others work with new technologies, such as xerography, audio synthesizer, or computer; others use photography, filmmaking, video, or tools of their own design. 12 credits (two semesters) (R,E).

MP272 Sound Performance: Elements of sound performance, technical considerations including vocal techniques, content development, presentational context are studied. Students present "live" sound pieces on a weekly basis. 3 credits (E).

MP273 Sound Studio: Principles of acoustic and electronic sound, composition skills, and audio recording techniques are explored. Students are required to present "live" or recorded sound pieces. Electronic studio includes analog and digital synthesis, portable playback system, and portable cassette recorders. 3 credits (E).

MP277 Movement Studio: Work with all forms of body movement and control including basic modern dance technique. Discovery of personal idiosyncratic movement sources through structured improvisations. Composition studies address the same formal issues as do the visual arts. Students produce three short movement studies and one longer piece. 3 credits (E).

MP278 Making Your Own Moves: A more advanced course which emphasizes choreography and performance in addition to increased technical demands. Students choreograph one project of their own choice. Pre-requisite: MP277 or by permission of the instructor. 3 credits (E).

MP292 Special Projects Seminar: Provides an opportunity for students to propose their own projects in any medium. Presentations of work in progress are made at weekly class meetings. Students who intend to participate in the seminar must submit an initial project description in the first class meeting. 3 credits (E).

MP301 Intermediate Video I: Expands videomaking skills in 3/4 inch format. Class assumes a basic working knowledge of VHS format video. Technical lectures and class projects focus on 3/4 inch production, including cameras, decks, and editing systems. Videotapes made by artists are presented in class for discussion. Pre-requisite: MP201. 3 credits (E).

MP302 Intermediate Video II: Expands students' working knowledge of 3/4" format video production, emphasizing aesthetic development of the medium. Technical workshops and class projects extend skills from basic production into various areas: multi-camera shooting, multi-channel installations, film to video transfers, and video projection. Pre-requisite: MP301. 3 credits (E).

MP303 Advanced Video I: Advanced work in 3/4 inch format video, developing personal aesthetic with respect to various aspects of the medium, such as studio production, video projection and performance, image processing, or video installation. Pre-requisite: MP302. 3 credits (E).

MP304 Advanced Video II: Continued advanced work in 3/4 inch format video. Pre-requisite: MP303. 3 credits (E).

MP305 Video Seminar: A seminar in selected technical or aesthetic topics in video. Responsibility for the seminar rotates among media faculty who have specialties in aspects of video. Topics may include performance and video, contemporary video art, video editing, lighting for video, politics of access to video. Pre-requisite: MP302. 3 credits (E).

MP312/412 Issues in Art, Science, and Technology: This course addresses, through its uniquely structured sets of presentations, the important issue of the relationship between and among art, science, and technology in the context of industrial, modern, and contemporary cultures. 3 credits (E).

MP352 Computer Projects for Artists: Focus on individual computer projects using available hardware and software including Apple IIGS, MacIntosh, IBM, or Amiga microcomputers. Projects may involve electronic publishing, computer controlled graphic and sound generation, remote data communications, or real world interfacing devices. Programming languages which are available in the support of projects include Logo, Scheme, BASIC, Pascal, C, Assembler, and Forth. Includes intergroup project analysis and discussion. Pre-requisite: advanced application or programming skills or by arrangement with instructor. 3 credits (R).

MP/CSA359 Television, Video, and Art: A critical study of the growing role of video in the art world over the last decade; the course includes an analysis of television as a major mode of visual and social interchange in contemporary America. Pre-requisites: CSA101 and CSA102. 3 credits (E).

MP369 Media Internship: Internships in media fields in locations outside the college supervised by MPA faculty. 3 credits (E).

MP370/371 Studio for Interrelated Media: An intermediate level course for work in multi-dimensional performance/eventworks and object/sensory environments. Pre-requisite: MP270/271. 12 credits (R,E) (two semesters).

MP383 Off-Campus Siteworks: Original performance/sculpture/environmental/event works designed for, and produced in, alternative public spaces. 3 credits (E).

MP400/500 Inner Geographies: Topologies of the Aesthetic Unconscious: An intensive seminar focusing on the impact of the individualized structures of memory, intuition, imagination, dream, language, and thought on creativity and judgements involved in art, and more particularly, art making. Uncovers and extends an inner creative topology revealing new material, potential relationships, and suggests new productive relationships among these aspects so crucial to the artistic process. 3 credits (E).

MP470/471 Studio for Interrelated Media: An open studio in which individuals and groups work in one medium or several interrelated media to create performances, environments, or other forms of their choice. 12 credits (R,E) (two semesters).

MASTER OF SCIENCE IN ART EDUCATION

AE405 Art and Special Education: Focuses on classroom strategies, adaptations, use of materials with the special needs population in the area of art education. Special attention is given to "teacher awareness" of the different categories of disabilities. Pre-requisites: AE201 or AE502. 3 credits (E).

AE417 Interdisciplinary Education Through Art: An orientation to the pedagogical tradition in art education, using visual artmaking as a means for teaching. The course in divided into three parts: theoretical readings, curriculum design, and teaching. Pre-requisite: AE201. 3 credits (E).

AE422 Museums as a Research Laboratory: Confronting the Uses of the Art Museum: This course helps the art educator develop tools for understanding, interesting, and involving his/her public in the process of visual literacy. Assumes that a deeper understanding of the needs and interests of one's audience is basic for effective planning and programming. Aims at developing guidelines for researching the triangle between viewer, visual object, and educational program. 3 credits (E).

AE423 Psychology of the Viewer: This course reviews current research and theories in the development of aesthetic understanding in children and adults. Students examine the change in viewers' aesthetic needs and interests, issues of measurement and evaluation; and implications of aesthetic developmental theory for art programs and policies. 3 credits (E).

AE424 Museum Internship: Provides a field-based setting in which trained interns can implement and evaluate museum educational programs and administrative policies. Additional seminars are devoted to analysis and discussion of student internship. Pre-requisite: AE423 or AE425. 3 credits (E).

AE425 Introduction to Designing Curriculum for Museums: Focuses on designing programs for art museums. First, students look at the historical and contemporary functions of art museums within the U.S. Second, students analyze the needs and interests of museum audiences. Third, students plan and evaluate museum curricula. 3 credits. (E).

AE426 Interactive Video: Mirror of the Mind: Explores the types of intelligence that can be programmed into inter-active video images. The course analyzes the interaction between the intelligence of the viewer and that of interactive video. Using this new technology, students analyze and design video presentations which respond to the user's perception and actions. Students work with advanced software program "authoring systems" which allow "non-programmers" to craft user-responsive video images. 3 credits (E).

AE445 Transformations: Focuses on how an artist can push a single idea through many transformations. Attention is also given to designing a curriculum which connects personal studio work to classroom teaching. 3 credits (E).

AE446 Drawing From Collections: Acquaints students with their strong predilections for certain forms; students examine the things they select in relation to the things they prefer to make. 3 credits (E).

AE460 The Teaching Artist, Working Strategies: This course is designed for the student who identifies her/himself as an artist who teaches, or as a teacher who makes art. 3 credits (E).

AE466 Introduction to Art Therapy: Addresses the questions What is art therapy? and What is therapeutic about art? Introduces students to different theoretical orientations and techniques of art therapy. Considerable emphasis is on selected art-based activities.

Discusses origins of the field and presents art therapy as it is distinct from and/or relates to art education. Course gives equal time to theoretical and experiential work. 3 credits (E).

AE474 Drawing and the Psychology of Picturing: Students join studio processes with readings and lectures in order to recognize their different preferences in pictorial organization. 3 credits (E).

AE501 History of Goals and Methods of Art Education: Surveys correlations between the history of education and the education in art, presenting alternative views of the meaning, procedures, and social utility that education in art was, and is believed to have, in particular moments within a culture. 3 credits (R,E).

AE502 Art and Developmental Theory: Examines the major theories and research on developmental changes from childhood through adulthood. Discusses issues relative to cognitive/affective/perceptual/social development and their implications for artists and educators. 3 credits (R).

AE504 Problems in Aesthetics I: Surveys and discusses issues in the philosophy of art including the nature of form, whether beauty and aesthetic value are merely subjective, the relationship between art and truth, and the possibility of defining the word "art." 3 credits (R).

AE506 Case Study Documentation: Using the case-study method, students apply educational theory to an on-going program selected from a neighboring institution. Questions of policy, decision-making, implementation, and evaluation are addressed. Pre-requisite: permission of instructor. 3 credits (E).

AE508 Teaching Assistant in Art Education: Provides advanced students with an opportunity to observe and assist in selected art education classes at the college level. Students work under the close supervision of the class instructor. Pre-requisite: permission of instructor. 3 credits (E).

AE510 Research Methods and Techniques: Introduces students to the process of raising questions about the learning and teaching of art. Students are expected to identify questions, search for sources of relevant published studies, and then to design, execute, and modify mini-studies. This course prepares students for designing their own Directed Study proposals. 3 credits (R).

AE511 Contemporary Developments in Art Education: A seminar on the current literature and research being done in art education. Current trends in education and their implications for art education are examined. Special attention is given to an investigation of art programs dealing with perceptual development, aesthetic education, interdisciplinary instruction, and "extra-school" art instruction. 3 credits (E).

AE512 Adolescence—Effective Interventions: Considers the cognitive/social/affective development changes in adolescence. Discusses implications of developmental theories for art education and focuses on supportive interventions. Emphasis is on the issues of adolescence and the designing of appropriate learning experiences. 3 credits (E).

AE513 Explorations in Art Therapy: Explores art as a therapeutic tool of communication. Studies theory and practice of art as therapy. Discusses complementary approaches. Students create and examine spontaneous art expressions. Pre-requisites: AE201 or AE502, AE466. 3 credits (E).

AE517 Arts Administration: An overview of administration and funding the arts from the perspective of an institutional director. The focus is on federal, state, and local funding, including the role of corporations, foundations, and individual donors. 3 credits (E).

AE519 Anthropological Sources for Studio Curriculum: The design of a multi-cultural curriculum for elementary and secondary school students. Includes the creation of an indigenous art form and slide presentations of contemporary life of a culture as well as art history, artifacts, traditional clothing, literature, music, and dance. 3 credits (E).

AE530 Administration and Supervision: Deals with tasks and strategies of supervisory leadership, from the interpersonal to administrative areas; curriculum development through staff; creation of central services; in-service programs; the role of exhibits, public relations, pilot projects, budgeting, and recruitment. The bases for decision making and methods of attaining supervisory ends pervades the study of all topics. 3 credits (E).

AE531 Arts Administration Internship: Students are given the opportunity to work as interns at arts organizations in the greater Boston area. They may choose to work with a director of an arts center, an administrator at a state funding agency, an arts service organization, a manager of a theater or dance company, or with a public relations marketing specialist. Pre-requisite: AE517. 3 credits (E).

AE535 Art Curriculum Writing: Enables students to understand curriculum concepts in the visual arts. Students design programs with a clear philosophy, goals, and sequenced art experiences and methods of evaluation. 3 credits (E).

AE554 Contemporary Media in Education: Practice in the choice and use of hardware and software media. Develops familiarity with media as an expressive art form and considers the use of media in education. 3 credits (E).

AE560 College Teaching Internship: Prepares graduate students for teaching at college level. Assigns student to appropriate studio faculty member as an apprentice/assistant teacher. Concurrently a student attends a seminar concerning teaching issues for all participants in this internship program. 3 credits (E).

AE563 Arts Advocacy in Institutions, Museums, and Organizations: Uses the case study and simulation/scenario approach to the study of artistic, educational, and administrative aspects of one major institution. Actual advocacy cases encouraged. 3 credits (E).

AE581 Problems in Aesthetics II: Further studies in aesthetic theory, with an overview of the historical background from Plato onward and analysis of recent formalist and expressive theories. Discussion of Marxist, psychoanalytic, semiotic, post-modernist, and feminist writings on aesthetic issues. Pre-requisite: AE504. 3 credits (E).

AE601 Graduate Seminar: Explores topics of in-process research finishing the qualifying phase of the M.S.A.E. program. Student presentations and critiques alternate with visiting speakers and round-table discussions. 3 credits (R).

DS500 Directed Study: Matriculated graduate students in Art Education synthesize his/her specialization with the master's thesis. Students design and pursue an original research study or project in Art Education. 6 credits (two semesters) (R).

MASTER OF FINE ARTS

GR501/502/503/504 Graduate Seminar: Students from all departments come together in this course, which aims to provide the context for discussion of issues in contemporary art important to those working in any area of concentration. The course includes cross-disciplinary critiques of student work, readings and discussion of topics in contemporary art, and presentations, critiques, and panel discussions by guest artists, critics, and curators. Students and faculty participate in the planning of the Graduate Visiting Artist program in the spring of the preceding year. Other guests are invited during the semester. This course, which mixes students by levels of study as well as by concentration, is required the first three semesters and optional the fourth semester of the M.F.A. program. 9–12 credits (three–four semesters) (R).

Graduate Major Studio in Fine Arts: The studio is the core of the M.F.A. Program, and consists of two parts. Students meet with other students in the department and the major advisor once a week. These meetings may include presentations by the instructor, critiques of work in progress, and presentations and critiques by visiting artists and scholars. Faculty and students work together to plan major studio discussion topics.

The second component of the major studio is working individually with an Independent Studio Advisor selected by the student in conjunction with the Major Advisor. This encourages the student to pursue his or her primary aesthetic concerns and technical issues in an individualized manner and permits students to draw upon the expertise of a variety of faculty. 24 credits (four semesters) (R).

FA2D501-504: Students in the Fine Arts 2D major meet weekly as a group for critique, discussion, and individual dialogue. Students may focus their studio work in either of the following areas:

Painting: Focuses on the development of individual initiative and intensive work in painting, methodology, and concept development. Contemporary approaches to painting, assemblage, constructions, shaped work, environments, as well as other contemporary forms are encouraged in our graduate curriculum.

Printmaking: Advanced independent work in lithography (relief prints) and etching (intaglio) emphasizes the technical and aesthetic problems related to making original prints. Additionally, experimentation with new print technologies and mixed media constructions is encouraged.

FA3D501-504: Students from all five Fine Arts 3D areas meet to discuss aesthetic, cultural, societal, and historical influences on their work. Weekly meetings include studio visits, group critiques, student presentations, and visiting artists. Students focus their studio work in one of the following concentrations, but are encouraged to explore other media through which the concept of the work is enhanced:

Ceramics: Focuses on advanced aesthetic and technical development, individual exploration, research, and professional presentations.

Fibers: Centers on making objects with fibers and related materials. Individual and experimental work is encouraged. Includes discussion of aesthetic and technical problems combined with appropriate study and readings.

Glass: Advanced and independent work in the making of objects with glass and related materials. Technical and conceptual experimentation is encouraged. Includes discussion of aesthetic and technical problems combined with appropriate study and readings.

Metals: Focuses on advanced aesthetic and technical problems appropriate to individual work.

Sculpture: Focuses on advanced sculptural work in diverse media and formats which can include works in a concentration medium: e.g., foundry, gas and arc welding, clay, or other traditional or contemporary materials and techniques. The aim is the creation of individually formed work of high quality with equal emphasis on professional presentation.

MPA501-504: Students meet weekly in major studios for Film, Photography, or Studio for Interrelated Media. The Video studio is available to students in all these media and may be a primary medium for expression or a support for students working primarily in other media.

Film: Concentrates on advanced studio work in Super 8 and 16mm filmmaking, screening, and criticism.

Photography: This program seeks to help the graduate student develop her/his own vision. In the context of weekly seminars, the student improves both technical and conceptual skills as well as her/his ability to communicate ideas about the medium.

Studio for Interrelated Media: Concentrates on advanced studio work in interdisciplinary artistic media such as performance, movement, and sound. Students work in an open studio format where the media and goals are determined by the student.

Video: Concentrates on advanced work with portable and studio videotape recording, exhibition, and criticism of the student's presentations.

DE501-504: M.F.A. students in Design are encouraged to approach the design process from a broad perspective. In the first year, students meet together with the major advisor to formulate and discuss design problems of common interest. In the second year, students work one-on-one with the thesis advisor to develop a thesis project. The thesis project may focus in depth on a particular area of Environmental or Communication Design.

DE501 Design Major Studio: Studio projects emphasizing the design process. Builds on students' prior professional skills. Encourages thorough exploration of concepts without industry time constraints. 6 credits (R).

DE502 Design Major Studio: Studio projects linked with the content of DE522. Student applies and examines methods of major designers in his/her own studio assignments. Design excellence is stressed. 6 credits (R).

DE511 Contemporary Design Issues: Through group discussions, required readings, video tapes, films, field trips, and guest lecturers, critical design issues are defined. Important movements such as Russian Constructivism, the Bauhaus, Modernism, Post Modernism, and other schools of thought are discussed. Particular attention is given to the impact of the twentieth century designer on contemporary life-environments, products, communication, and social issues. 3 credits (R).

DE522 Contemporary Design Initiatives: Each student analyzes the design methods of two well-known designers such as Milton Glaser, Herb Lubalin, Bill Blass, Paul Rand, Niels Diffrient, George Nelson, Elliot Noyes, Henry Dreyfus, and others. Sources include lectures, articles, conferences, and interviews with designers. 3 credits (R).

DE533 Major Studio/Thesis: The student researches an approved original question or problem within the design field. A working strategy and schedule for bringing the thesis project to satisfactory resolution is developed and implemented. A summary review and presentation of the state of the thesis research is made to an informal faculty jury and peers at the completion of the third semester for assessment of progress and critical analysis of the research and content findings in written as well as visual and graphic forms. 9 credits (R).

DE544 Major Studio/Thesis: The student takes into account the comments and concerns of the faculty jury and synthesizes the research while developing the content further into an appropriate graphic, visual, or model equivalent (i.e., print, video, film, tape etc.). A graduate student at a chosen point in time requests a formal review of the completed degree project. A jury of faculty, outside specialists, and peers reviews the completed study. 9 credits (R).

CSA505 Graduate Contemporary Art: An intensive study of post World War II art from many countries. Crucial issues in contemporary art addressed through class lectures, art viewing, and critical reading. 3 credits (R).

CSA510 Benchmark: Students in this course compile annotated bibliographies of critical source material important to their development in the M.F.A. Program. A thesis statement is also required, to be included as part of the thesis presentation, the form of which is

determined by the student, advised by the Benchmark instructor. Readings and other resources for this course are determined jointly by the instructor and the students at the beginning of the term. 3 credits (R).

CSA522 Theories of Art Criticism: Particular theories of art criticism are studied. Readings and discussions are related to contemporary art and social contexts. The course follows a sequence from the ancient world to the present. 3 credits (E).

CSA560 Graduate Directed Research in Art History: An opportunity for advanced candidates to do research on an original topic based on individual interests. The course requires eight meetings during the semester with the supervising instructor and a final research paper prepared in a manner suitable for publication. 3 credits (E).

AE560 College Teaching Internship: Prepares graduate students for teaching at college level. Assigns student to appropriate studio faculty member as an apprentice/assistant teacher. Concurrently a student attends a seminar concerning teaching issues for all participants in this internship program. 3 credits (E).

The following Critical Studies courses may also be taken for graduate credit:

CSA451 Philosophy of Art

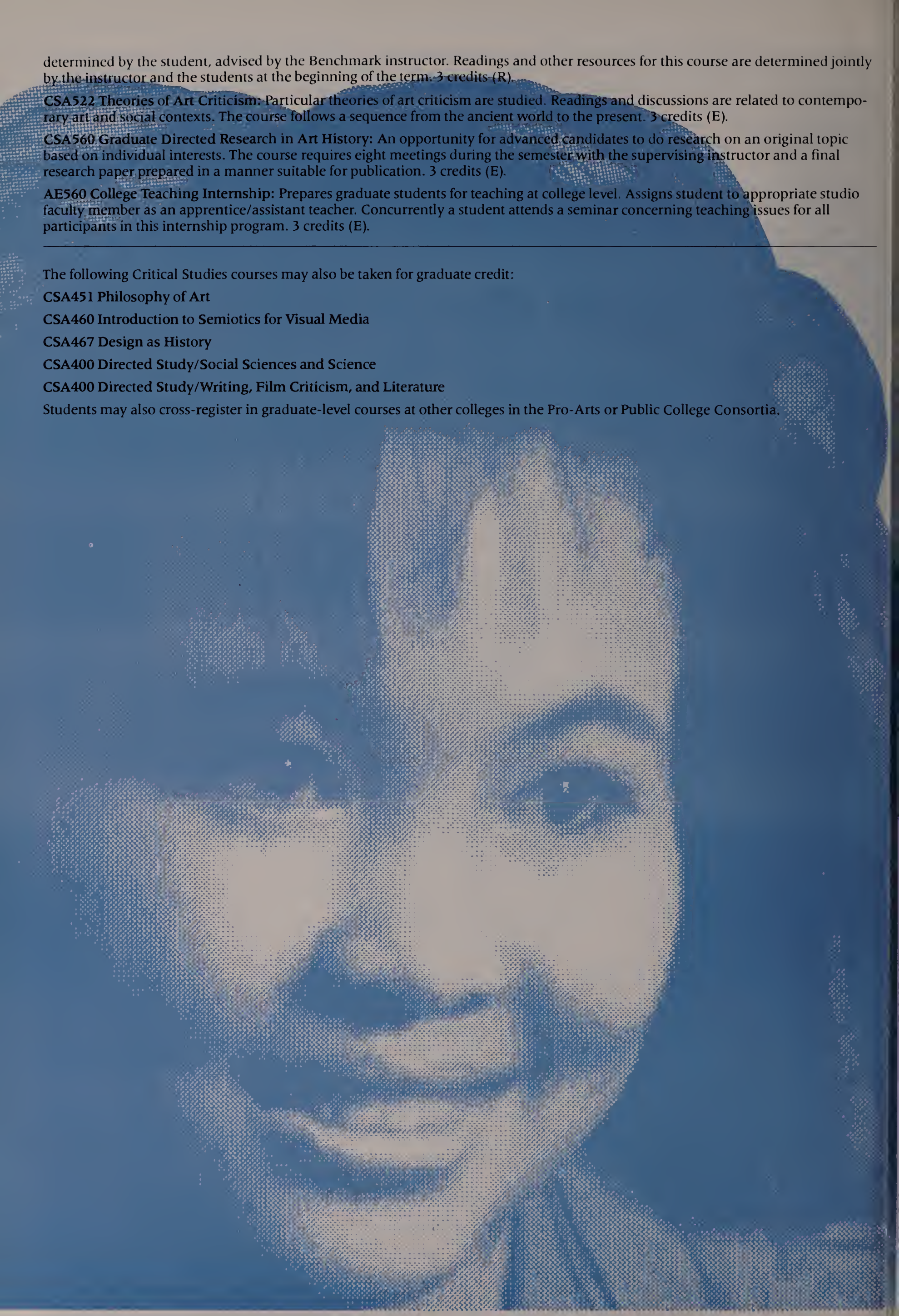
CSA460 Introduction to Semiotics for Visual Media

CSA467 Design as History

CSA400 Directed Study/Social Sciences and Science

CSA400 Directed Study/Writing, Film Criticism, and Literature

Students may also cross-register in graduate-level courses at other colleges in the Pro-Arts or Public College Consortia.



Tuition and Fees

Tuition 1990-1991	
Full-time undergraduate/Residents of Massachusetts	$ 1,295/year
Full-time undergraduate/New England Regional Student Program*	$ 1,942.50/year
Full-time undergraduate/out-of-state	$ 5,075/year
Graphic Design Certificate, Continuing Education	$ 90.00/credit
Graduate – M.F.A., M.S., Teacher Certification	$115.00/credit

**150% of in-state tuition*

Tuition charges are subject to review by the Board of Regents of Higher Education and are subject to change.

Dormitory Charges 1990–1991	
Housing	$3,350/year
Dining	$1,680/year
Damage Deposit	$ 100/year
Activity Fee	$ 12/year

Undergraduate Fees Fall Semester 1990			
Student Government	$ 35.00	Student Activities	$ 10.00
Library	$ 12.50	Health	$ 5.00
Museum Membership	$ 2.50	Assessment	$250.00
Visiting Artists	$ 10.00	*Health Insurance	$376.00 (1)
Exhibitions	$ 10.00	Commencement	$ 50.00 (2)
Career Resources	$ 2.00	Orientation	$ 45.00 (3)
Student Center	$ 10.00	Student Teaching	$ 75.00 (4)
Educational Services/Breakage	$113.00	Late Payment	$ 50.00
		Late Registration	$ 25.00

** – annual fee*

(1) Mandatory by hard waiver; students covered by other health insurance programs may have this fee waived.
(2) Charged at first matriculation; refundable if student officially withdraws prior to graduation.
(3) For new students only.
(4) Teacher Certification students during student teaching semester.

Graduate Fees Fall Semester 1990	M.F.A.	M.S.	Teacher Certification
Registration	$25.00	$25.00	$25.00
Library & Exhibitions	$26.00	$15.00	$15.00
Breakage	$20.00	$10.00	$10.00
Student Services	$17.00	$ 7.00	$ 7.00
Student Government	$31.00	$31.00	$31.00
Visiting Artists	$ 7.50	$ 7.50	$ 7.50
Museum Membership	$ 2.50	$ 2.50	$ 2.50
I.D.	$ 1.00	$ 1.00	$ 1.00
Health	$10.00	$10.00	$10.00
M.S.	—	$25.00	—

Sample Budgets for Full-Time Students (nine months)

	Mass Resident off-campus	Mass Resident dormitory	Mass Resident with parents	Graduate
Tuition	$ 1,295	$1,295	$1,295	$ 3,450
Fees	$ 1,000	$1,000	$1,000	$ 500
Art Supplies	$ 1,700	$1,700	$1,700	$ 1,700
Living Allowance (or dormitory)	$ 8,000	$5,142	$2,200	$ 8,000
Total	$11,995	$9,137	$6,195	$13,650

Refund Policies

Tuition and Fees: The following policy has been adopted for the refund of tuition and fees for all new students, freshmen, returning students, and students returning from a withdrawal or leave of absence from the college.

For all new students, there is a $50.00 non-refundable tuition deposit (policy adopted 8/3/82). Such deposit is be credited to the student's first semester tuition charges.

A returning student who has paid his/her tuition prior to the opening of school and who notifies the school in writing by completing the Leave of Absence/Withdrawal Form before the first day of classes that he/she will not be attending any classes will be entitled to a full refund of all tuition and fees.

A student who:

leaves between the beginning of classes and the end of the first week—two-thirds (66%) refund of tuition and fees.

leaves between the end of the first week and the end of the second week—one-half (50%) refund of tuition.

leaves between the end of the second week and the end of the third week—one-third (33%) refund of tuition.

leaves after the third week of classes or anytime thereafter until the end of that semester—no refund.

If a student has had a medical, pyschological, or emotional crisis that would force him/her to withdraw from college and thereby not complete their course work, that student should not forfeit any tuition monies. In the event of such an occurrence, the student receives a tuition credit to be used within two semesters after the leave. A written statement from the appropriate medical or psychiatric staff must be sent directly to the Vice President of Student Services in certifying this request for tuition credit.

It is the student's responsibility to comply with college policy on the Leave of Absence/Withdrawal procedure.

Dormitory: The College requires a $300 dormitory deposit with the application for housing in Smith Hall. The following policy has been adopted regarding refund of this deposit:

If the college cannot offer the student a space in Smith Hall, 100% refund.

If the student withdraws from housing 60 days or more before the formal opening of the residence hall, 100% refund minus a $25 administrative processing fee.

If the student withdraws from housing between 30 and 59 days prior to the formal opening of the residence hall, 50% refund of the deposit.

If the student withdraws from housing less than 30 days prior to or anytime after the formal opening of the residence hall, no deposit refund.

If a student withdraws from the dormitory during the semester, he/she will receive a pro-rated refund of the dormitory charges minus the $300 deposit provided that: the student notifies the Housing Office thirty days prior to the termination and the College is able to fill the vacancy in the dormitory.

New England Regional Student Program

Students who are legal residents of any one of the other five New England states may be eligible for consideration under the New England Regional Student Program if applying for a program of study not offered in their home state. Qualified students pay reduced tuition rates. Listed below are majors eligible for NERSP for the 1988-89 academic year. Contact your guidance counselor or the New England Board of Higher Education for further details.

Connecticut: Design
Maine: Design, Fine Arts 3D, Media & Performing Arts, Art Education/Museum Education
New Hampshire: Design
Rhode Island: Design, Fine Arts 3D, Media & Performing Arts, Art Education
Vermont: Design, Fine Arts 3D, Art Education/Museum Education

Tuition Waivers

State Employee Tuition Waiver: According to the Systemwide Tuition Remission Policy for Higher Education, tuition remission may be provided to eligible state employees, their spouse and dependent children based on guidelines established by the Board of Regents. Students receiving tuition remission benefits may be exempt from paying tuition. Students are responsible for all other educational costs including fees, books, living expenses, etc.

Senior Citizen Tuition Waivers: According to the guidelines established by the Board of Regents, any person over 60 years of age may attend classes in the funded college tuition-free, provided such classes are not over-enrolled. Such senior citizens may attend classes in the Continuing Education Program tuition-free provided that there are sufficient tuition paying students enrolled to bear the cost for instruction. Tuition-free enrollment is granted to senior citizens in such continuing education courses on a space available basis.

National Guard/Veterans Exemption: Students who have served in the Armed Forces or are active members of the National Guard may be entitled to receive tuition remission benefits equal to the cost of tuition.

Students are responsible for all other educational costs including fees, books, living expenses, etc.

Rules and Regulations Governing the Residency Status of Students for Tuition Purposes

Part 1. Classifications

For the purpose of assessing tuition and fees, each student shall be classified as a "Massachusetts resident" or a "Non-Massachusetts resident". A person shall be classified as a Massachusetts resident if he or she (or the parent of an unemancipated student) shall have resided in the Commonwealth of Massachusetts for twelve months immediately preceding the first day of classes of the academic period for which the student enrolls with the intent of making Massachusetts his or her true residency.

To be eligible to pay tuition at in-state rates, students must be citizens or permanent residents of the United States.

Part 2. Determination of Residency

Proof of Residency

a.
Each case is decided on the basis of all facts submitted with qualitative rather than quantitative emphasis. No given number of factors is required for residency, since the determination in each case is one of the subjective intention of the person to reside indefinitely in Massachusetts. No single index is decisive. The burden of proof rests on the student seeking classification as a Massachusetts resident.

b.
The following shall be primary indicia of residency:
1. Residency of parent having custody within Massachusetts;

2. Certified copies of federal and state income tax returns;
3. Permanent employment in a position not normally filled by a student;
4. Reliance on Massachusetts sources for financial support;
5. Former residency in Massachusetts and maintenance of significant connections there while absent.

c.
The following shall be secondary indicia of residency, to be considered of less weight than the indicia listed above in subsection b:
1. Birth certificate;
2. Motor vehicle registration and/or operator's license;
3. Voting or registration for voting;
4. Property ownership;
5. Continuous physical presence in Massachusetts during periods when not enrolled as a student;
6. Military home of record;
7. All other material of whatever kind of source which may have a bearing on establishing residency.

Proof of Emancipation

A student asserting that he or she is an emancipated person shall furnish evidence to support such assertions. Such evidence may include:
a. Birth certificate or any other legal document that shows place and date of birth;
b. Legal guardianship papers—court appointment and termination must be submitted;
c. Certified copies of federal and state income tax returns filed by the person and his or her parents(s);
d. Where none of the foregoing can be provided, an affidavit of the emancipated person in explanation thereof and stating fully the grounds supporting the claim of emancipation.

Presumptions, etc:
a. Residency is not acquired by mere physical presence in Massachusetts while the person is carrying on a course of study.
b. A person having his or her residency elsewhere than in Massachusetts shall not be eligible for classification as a Massachusetts resident for tuition purposes, except as herein provided.
c. Any person who is registered at the College as a Massachusetts resident shall be eligible for continued classification as a Massachusetts resident for tuition purposes (until attainment of the degree for which he or she is enrolled) during continuous enrollment at the institution.
d. Unless evidence to the contrary appears, it shall be presumed by the approving authority of the College that the spouse of any person who is classified or is eligible for classification as a Massachusetts resident is likewise eligible for classification as a Massachusetts resident. The provision does not apply in the case of a spouse in the United States on a non-immigrant visa.
e. A person does not gain or lose in-state status soley by reason of his or her presence in any state or country while a member of the Armed Forces of the United States.
f. Notwithstanding the twelve-month period provided for in section 2.1 above, the following persons shall be presumed to be Massachusetts residents unless the contrary clearly appears: A member of the Armed Forces of the United States who is stationed in Massachusetts on active duty pursuant to military orders, his or her spouse and dependents.

Part 3. Reclassification

1. Any emancipated student classified as Non-Massachusetts resident who has established a residency in Massachusetts, which residency shall have been of twelve months' duration by the first day of classes of the academic period for which he or she registers, shall be eligible for reclassification as Massachusetts resident effective in such academic period.
2. Any unemancipated student classified as a Non-Massachusetts resident whose parent has established a residency in Massachusetts, which residency shall have been of twelve months' duration by the first day of classes of the academic period for which said student registers shall be eligible for reclassification as a Massachusetts resident effective in such academic period.

Part 4. Appeals

Appeal from a determination denying classification as a Massachusetts student shall be initiated by filing a written request with the Chief Administration and Finance Officer of this College or his/her designee specifying the particular grounds for said request.

In any case where the Admissions Office is unable to make an initial determination based on the evidence submitted, the student or applicant may be required to submit a Residency Appeal form before being classified as a resident or non-resident.

Part 5. Penalties of Misrepresentation

Misrepresentation in or omission from any evidence submitted with respect to any fact, which if correctly or completely stated would be grounds to deny classification as a Massachusetts resident shall be cause of exclusion or expulsion from or other disciplinary action by the College.

FINANCIAL AID

The student financial assistance program of the Massachusetts College of Art is committed to insuring that students receive all of the financial assistance to which they are entitled.

An application for financial assistance must be filed each year. There are several application forms available nationally. MassArt prefers the Financial Aid Form (FAF) available through the College Scholarship Service (CSS). The Financial Aid Form is normally available in December and can be obtained from the College's Financial Aid Office or high school guidance offices. You should make every effort to file this application between January 1st and May 1st. By law, you cannot file the application before January 1st and, May 1st is the priority deadline for the Massachusetts State Scholarship program.

Once the MassArt Financial Aid Office has received the results of your Financial Aid Form and you have been accepted for admission into a degree or certificate program, you are notified of the need for any additional information. This may include the following:

for transfer students, a financial aid transcript from all schools previously attended, even if you did not receive financial assistance;

copies of federal income tax returns;

verification worksheets;

student aid reports;

statement of selective service registration

any other information as required by law.

Upon request, the Financial Aid Office can estimate your eligibility for financial assistance, based on your initial application. It is expected that the information you provide is complete, correct, and truthful. Any discrepancies in your information can result in a modification of your eligibility for financial assistance.

In order to determine your eligibility for financial assistance, your cost of attending the College for the year is established. From that figure the amount you and your family are expected to contribute (from the FAF) toward the cost is subtracted. This difference, then, is your financial need and the amount for which you are eligible in assistance.

The Financial Aid Form you file is used to determine your family contribution through a process called "need analysis". This process takes into account many factors of which the more common include: family income, number of family members, number of children attending college, family assets, unusual family expenses, and essential family living costs. The formulas used to determine your family's ability to contribute are set in law. If you have any questions about the determination of family contribution, please contact MassArt's Financial Aid Office.

Once your financial need is determined, financial assistance is offered to meet this need. Generally, this is done by offering you a variety of financial aid funds which are refered to as a "package" consisting of grants, scholarships, loans, and campus employment. Because these funds are federal and state funded, various laws and regulations restrict their use. The College notifies you by means of an award letter which outlines the type and amount of assistance for which you are eligible.

Unless otherwise indicated, the following stipulations apply to the financial aid funds listed below:

you must be a U.S. citizen or an eligible non-citizen;

you must be enrolled full-time (12 credits) per semester;

you must be working toward your first undergraduate degree;

you must not be in default on any prior student loans;

you must comply with the Anti-Drug Abuse Act (Pell Grant only)

for current students, you must be achieving satisfactory academic progress;

you must comply with Selective Service laws;

you must agree to use these funds only for expenses related to your attendance at the Massachusetts College of Art.

Grant Programs

Pell Grant: available to all undergraduates enrolled at least half time who do not have their first undergraduate degree. Pell Grants range in value from $200 to $2,300; students applying for these grants must check the appropriate box on the FAF.

Supplemental Educational Opportunity Grant: federal grants awarded by the Massachusetts College of Art that range in value from $200 to $1,200 per year and are available to undergraduate students who do not have their first undergraduate degree.

Tuition Remission Grant: grants awarded by the College, ranging in value from $200 to maximum tuition costs, and available only to residents of Massachusetts who are pursuing their first undergraduate degree. Priority is given to students enrolled on a full-time basis.

Massachusetts State Scholarship: grants awarded by the Board of Regents of the Commonwealth, ranging in value from $200 to $1,400. They are available only to residents of Massachusetts, enrolled on a full-time basis, and pursuing their first undergraduate degree.

Part-time Grant: grants awarded by the College, ranging from $100 to $500, and available to students enrolled less than full-time. Students do not need to be enrolled in a degree program, but must be residents of Massachusetts.

Adult Learner Grant: grants awarded by the College ranging in value from $100 to $500. They are available to single parents with priority to A.F.D.C. recipients. Students must be residents of Massachusetts.

Christa McAuliffe Teacher Incentive Grant: grants awarded by the Board of Regents of the Commonwealth, with a value of $1,000, and restricted to juniors or seniors majoring in Art Education. Students must be residents of Massachusetts and must agree to teach for one year in the Commonwealth's public sector or the grant becomes a repayable loan.

Loan Programs

Perkins Loan (formerly National Direct Student Loan): long term, low interest (5%) loans, awarded by the College, and ranging in value from $200 to $1,500. They are available to both undergraduate and graduate students enrolled at least half-time.

Robert T. Stafford Student Loan Program (formerly the Guaranteed Student Loan Program): long term, low interest (8% for new borrowers) loans, for which the College certifies eligibility, but you borrow from a private lender. They range in value from $2,625 for freshmen and sophomores, to $4,000 for juniors and seniors, to $7,500 for graduate students enrolled at least half-time. Consult with your lender for additional information.

Parent Loan for Undergraduate Students (PLUS): range in value to $4,000, the College certifies eligibility, but you borrow from a private lender, and financial need is not a criteria. Interest rates vary to a maximum of 12%, and repayment begins within 45 days of borrowing. Consult your lender for additional information.

Supplemental Loan for Students (SLS): same criteria as PLUS, except these loans are for independent students and repayment can be deferred until after college. Consult with your lender for additional information.

Student Employment Programs

College Work Study (On-Campus): part-time on-campus jobs funded by the federal government, with matching funds from the Commonwealth of Massachusetts, available for students enrolled at least half time. They are awarded by the College based on need; a typical job would be eight hours per week with an hourly wage of $5.50 to $6.50.

College Work Study (Off-Campus): employment jointly funded by the College and an off-campus employer. Jobs must be art related according to the student's course of study and are awarded based on need, but typically would be eight hours per week with an hourly wage of $8.00.

All and any of the above are subject to available funding.

Admission Policy

The art college degree curriculum is significantly different from other programs, and this uniqueness must be reflected in the standards used to make admissions decisions for the professional art college. The studio-based curriculum demands from those who are successful in the program a convergence of abilities, interest, motivation, and dedication. The standards against which applicants are measured must, then, attempt to gauge abilities and talents in the visual arts, and the desire and need to apply these in a meaningful manner.

Admission to the Massachusetts College of Art is extremely competitive. Each year the number of applicants for admission to the College is far greater than the number of spaces available. This is true for freshman, advanced, certificate, and graduate admissions although specific pressures for particular programs may vary from year to year. For this reason all applicants are encouraged to investigate other colleges and programs, such as the visual arts curricula offered by the Commonwealth of Massachusetts community colleges, state colleges, and universities. Information on professional art colleges in the private as well as public sector can be found in the directory of the National Association of School of Art and Design (11250 Roger Bacon Drive, Reston, VA 22090).

All applicants to the Massachusetts College of Art are evaluated on both objective and subjective criteria with emphasis on three major areas of review: portfolio, academic records, and personal characteristics. Offers of admission are made to those candidates who demonstrate the combination of visual experiences and interest, intellectual capabilities, and personal qualities that are important for success in the programs of the College. Diversity is viewed as an essential goal for the College community, and differences in age, experiences, education, activities, and racial, ethnic and/or cultural backgrounds are valued in admissions decisions.

For all undergraduate applicants, the Massachusetts College of Art subscribes to the Admissions Standards established by the Board of Regents of Higher Education of the Commonwealth of Massachusetts. These criteria, described below, are used as a measure of academic preparedness for college-level work.

Components of the Admissions Standards of the Board of Regents of Higher Education

I. Academic units in a college-preparatory program expected of all high school graduates who wish to enter thepublic four year colleges and universities:

	Years of Study
English (composition/literature)	4
Mathematics (algebra, geometry, trigonometry, functions, analysis)	3
Natural & Physical Science (laboratory courses)	2
Social Science (including 1 year US history and government)	2
Foreign Language (2 years in one language)	2
Electives (from the above areas or Computer Science, Humanities, or Visual and Performing Arts)	3
Minimum	16

Note: Foreign language or algebra courses taken in the eighth grade can satisfy the area requirements, but do not reduce the 16 units required in high school. Students may substitute a course from any other area or advanced study in languages or mathematics.

II. An Admissions Eligibility Index (sliding scale) which relates scores on the College Board Scholastic Aptitude Test with weighted high school class rank.

Weighted % Class-rank	Combined SAT score
Rank alone	
upper 25%	500
30	550
35	600
40	650
45	700
50	750
60	800
65	850
70	900
75	950
80	1000
85	1050
90	1100
	1150

Exceptions

Students who do not meet the minimum eligibility requirements of the Board of Regents' Admissions Standards Policy may be considered for admission under the following circumstances.

1.
Students who graduated from high school more than three years before applying to college and those holding a General Education Diploma are evaluated on an individual basis by the College of Art to determine their level of maturity, motivation, and potential in the art college curriculum.

2.
Students who graduate from high schools that do not offer the required units are exempt from the unit requirements IF the school has requested and received a waiver from the Board of Regents.

3.
Students whose special needs have been identified by means of Chapter 344 should present their Individualized Education Plans or the equivalent as part of their application materials.

Those certified learning disabled students who demonstrate language dysfunctions that

would preclude the learning of a foreign language are exempt from the two year subject requirements in foreign language. Those students should complete the sixteen academic units with two units from the humanities and/or the social sciences in place of foreign language requirement.

4.
Students graduating from vocational technical high schools may meet the requirement for foreign language by substituting four years of technical vocabulary work.

5.
Massachusetts residents whose first language is not English may substitute English as a Second Language courses for units in English.

6.
Any student for whom factors such as low income, limited English proficiency, or discrimination because of race have limited opportunities for adequate preparation for college is considered on an individual basis for admission to the College of Art. For such students, factors such as portfolio, motivation, and personal profile assume a greater weight in admissions decisions.

7.
For students who have received associate degrees from Massachusetts community colleges emphasis in application review is placed on college performance and portfolio.

8.
For students who present portfolios that are judged to be especially superior in demonstrated abilities, motivation, conceptual development, and innovative applications of visual knowledge, the portfolio assumes a greater weight in application review, and deficiencies demonstrated in the academic review are corrected through special programs and support.

9.
The College of Art receives a large number of transfers to its programs. For such students, evaluation focuses on the portfolio, statement, and performance in college programs.

Definitions and Qualifications

First-Time Freshman: if you have not had any formal education beyond high school, you are considered a first-time freshman applicant. Freshmen must be graduates of an accredited high school or the equivalent.

Applicants not holding regular high school diplomas may qualify for admission consideration through presentation of a General Education Diploma (GED) from their resident state.

Transfer Freshman: If you have been enrolled in any college-level program after secondary school, but do not have sufficient studio preparation for advanced placement, you are considered a transfer freshman.

Advanced Transfer: Students in the Core Program at the Massachusetts College of Art carry 21 semester credits in studio work. A similar amount of studio credit in major and elective courses in accrued in the sophomore year. If you have been enrolled in an equivalent program at the college level, you may apply for advanced transfer (sophomore or junior) status in a major concentration. The College has a two-year residency requirement, therefore B.F.A. degree candidates are not admitted above junior level.

Readmission Candidates: Students who withdrew from the College are required to meet the same application requirements and procedures as transfer students. You should file the enclosed application along with all required transcripts, statement of purpose, and application portfolio as defined below. Do remember to request that the Registrar forward a copy of your Massachusetts College of Art transcript to the Admissions Office.

Readmission candidates may apply for spring semester enrollment; all application materials must be presented before November 1.

Special Student: Students with previous undergraduate degrees who wish to enroll in a one or two-semester program of advanced study in one concentration may apply for special student status in the undergraduate program. Such applicants should complete requirements listed for advanced undergraduate transfers.

Applicants with Previous Degrees: Because the College is state funded, students with earned B.F.A. degrees can only be considered for undergraduate admission as special students. Applicants with B.A. or B.S. degrees may apply for undergraduate transfer status as listed above.

Graduate Applicants: Students applying for the M.S. in Art Education programs are expected to hold a baccalaureate degree from an accredited institution and to have a strong studio art background. M.F.A. candidates should have completed an undergraduate baccalaureate program with a B.F.A. or have the equivalent in studio preparation. M.F.A. students are expected to enroll on a full-time basis. M.S.A.E. candidates may plan a part or a full-time program.

Graphic Design Certificate Program: Candidates for the Design Certificate must have completed a minimum of two prior years (60 + credits) of college before enrollment. Course work for the program may be taken over a period of not more than three years; all courses are taken in the evening.

Teacher Licensing Program: The Certificate License is a program designed for students with a bachelor's degree and a minimum of 36 credits in studio art who want a teaching certificate in Massachusetts and other states. Candidates for teacher certification must demonstrate competencies in areas specified by the State Department of Education.

Full-Time Enrollment: Students who enroll on a full-time basis carry 24 to 33 semester credits per year (30 for graduate students).

Part-Time Enrollment: Part-time students carry nine or less credits each semester. Undergraduate degree candidates are expected to roster their courses in the day program. Approval for alternative scheduling can only be granted by the appropriate department chairs.

Professional and Continuing Education Program: The College offers a full complement of courses through its Continuing Education Program. These courses may be taken on an individual basis, for credit or audit. Students who do not wish to enroll in the certificate or degree programs need only to complete the Continuing Education Registration form.

Foreign Applicants: Students who are not U.S. citizens or permanent residents who wish student immigration status may apply only for full-time degree programs.

International students must furnish official translations of all transcripts not originally in English.

Non-U.S. citizens who plan to enroll in the College are required to furnish proof of financial support sufficient for the full term of the degree program for which they are applying. Forms for this declaration are sent along with any offer of admission. The College does not have any financial assistance for students who are not citizens or permanent residents of the United States.

Test of English as a Foreign Language: Students whose native language is other than English are required to submit scores from the Test of English as a Foreign Language (TOEFL). A minimum composite score of 530 or better is required. Exceptions or substitutions for this requirement are not permitted.

Application Requirements

High School Transcript

Transcripts of work completed in high school are required of all applicants except those with earned bachelor's degrees. If you are currently in high school, ask your guidance office to forward an official copy of your transcript after completion of the first half or first semester of the senior year. Your final transcript should be sent after your high school graduation.

GED Reports

If you hold a GED (General Education Diploma), send an official copy of your GED test scores and percentage ratings to the Admissions Office. You should also request a high school transcript showing courses and grades from the last school attended.

SAT Score Report

SAT (Scholastic Aptitude Test) reports should be sent directly form the Educational Testing Service. If you have already taken the tests, request that an official report be sent to MassArt; our code number is 3516. If you have not taken these tests, make arrangements to do so at the next testing date. Information is available in high school guidance offices or write to ETS, Box 2612, Princeton, NJ 08450.

SATs are required of all applicants except those with earned bachelor's degrees.

Students whose first language is not English may choose to support or replace the SAT with TOEFL examinations.

Students who have been diagnosed as learning disabled and wish exemption from the SAT requirement are to submit the following: a. A letter certifying that the student seeking admission is participating in a legally recognized special education program governed by an individualized education plan; students from private/parochial high schools may substitute a a letter of certification from an approved professional evaluation center; AND b. documentation, if available, evidencing results of an interdisciplinary team core evaluation; OR c. documentation, if available, evidencing results of any other equivalent testing.

College Transcripts

If you have been enrolled in any college or postsecondary program, arrange to have official copies of all transcripts to the MassArt Admissions Office. Copies must be sent directly from each institution you have attended. If you are enrolled in course work through the College's Continuing Education Program, you must officially request that this transcript be forwarded as well.

If you are transferring from a college other than a Massachusetts state college or university, send a catalog or photocopies of all relevant course descriptions.

If you are currently enrolled in a college program, send a listing of the courses not on the transcript that will be completed by the date you plan to enter the College.

Application Requirements

Applying as:	first-time freshman	undergrad transfer	M.S., MFA, Teacher Licensing	Graphic Design Certificate
Required:				
high school transcript	×	×		
SAT score report	×	×		
transcripts and catalog listings from each college attended		×	×	×
list of current courses		×	×	×
portfolio	×	×	×	×
statement ofpurpose	×	×	×	×
interview	+	+	*	
letters of reference	+	+	×	
resume			×	×

Foreign applicants: note that scores form TOEFL are also required.
× = required + = recommended * = required for finalists only

Portfolio

A portfolio demonstrates to the College your background and interests in the visual arts. It should be a collection of your best visual and creative efforts, showing the range and depth of your experiences, the ideas and problems you have explored, the skills you have developed. Concentrate on recent work and rely on your own judgement as to what pieces should be included.

Portfolios are reviewed by College faculty and Admissions staff. If you are applying for freshman status, the review committee looks for a combination of knowledge, skill, achievements, energy, and conceptual development required for the Core program of studies. If you are applying for advanced transfer status, faculty compare your level of accomplishment to that of enrolled students and judge whether you have the experience, skills, and concepts necessary for advanced studies in your chosen areas of concentration. Portfolios of graduate applicants are expected to demonstrate a depth of study in the visual arts and evidence a strong personal statement. Portfolios of Graphic Design Certificate students are expected to demonstrate basic skills in visual language (drawing, color, design) and to indicate a proclivity for graphic design.

Portfolio Requirements

Number: Your portfolio should contain at least fifteen examples of your work. Portfolios with less than 15 pieces are considered incomplete and not reviewed for admission.

How Presented: Present your portfolio in slides (35mm, 2x2). Send the slides to the Admissions Office in 8 1/2" × 11" slide file pages (available in any photography store) along with a written list of descriptions. Label each slide with your name and the number corresponding to the list of descriptions. If more than one slide is used to

show a piece (example: anything three-dimensional, preliminary sketches and final work), number the slides in sequence (2a, 2b...). Descriptions should indicate size, media, date, and project, concept, or problem explored.

Exceptions: If your portfolio is not easily presented in slide format or if you find it impossible to get slides of your work, you may present original work. However, the College cannot guarantee the safety of original works, and portfolios submitted in this manner are done so at the risk of the applicant. Graduate applicant portfolios must be in slides except as noted below.

Other presentations: Creative work in film, video, theatre, literature, music, or dance may be included for consideration as a part of your portfolio. If you intend to make such an application, you should contact Admissions to make arrangements for any performance or other presentation.

Return of Portfolios: If you wish the College to return your slides, enclose a self-addressed, stamped envelope (make sure there is sufficient postage) with your portfolio. Your portfolio may also be picked up in the Admissions Office after you have received notice of your admission decision. It is not possible for the College to mail back original works or portfolios exceeding standard size, and portfolios presented in this manner must be claimed in the Admissions Office. Any portfolio of original work not picked up within one month after review will be disposed of by the College.

Statement of Purpose

Undergraduate applicants are required to submit a Statement of Purpose essay as part of their application. As an artist/designer/art educator, you will be expected to communicate verbally as well as visually, and in writing. How clearly can you get your ideas across to others?

The statement of purpose is used as an evaluative tool to determine how well you communicate. Style, content, and personal characteristics are evaluated along with grammar and structure. Use your creativity to express what makes you unique. In no less than 500 words describe why you want to attend MassArt. Topics can include, but are certainly not limited to: goals; interests; autobiography; artistic experience, artistic development; personal development; your philosophies, impressions, observations, expectations, and plans.

Advanced transfers and M.F.A. applicants should use the Statement of Purpose to indicate the specific reasons you have selected a specific concentration. Statements supporting M.F.A. applications should describe the direction you see your work taking, the support and facilities you seek in a graduate program, and any questions you may be addressing in your studio and academic studies.

Statements in support of the application for the Teacher Licensing program should define your interest in teaching, the particular population which interests you and the relevant experiences which contribute to this interest.

M.S. in Art Education applicants should use the statement to define the educational area they wish to investigate in their thesis project. With so few openings available each year in the graduate programs, there is a critical match between the statement of purpose and faculty resources available at the College.

Letters of Reference

Graduate and Teacher Licensing applicants are required to submit recommendations from three people who know you and can comment on your qualifications for advanced study. At least one letter should be from an instructor under whom you have studied.

The Admissions Committee welcomes letters of reference for undergraduate applicants.

Resume

Graduate and certificate applicants should supplement their application with a resume which outlines their professional experience.

Optional Presentations for Undergraduate Applicants

To allow the Admissions Committee to see you as an individual with particular talents, expertise, and aspirations, every undergraduate applicant is invited to supplement required submissions with other materials. Your additional credentials could include an autobiography, letters of reference, creative compositions, descriptions of volunteer or community activities, publications which you have helped produce, essays or analyses of books or films or artists or places or people that are particularly meaningful to you. Use your optional presentations as an opportunity to define yourself and to explain your background, interest, and potential contribution to the MassArt community.

Interviews

Selected graduate and teacher certification applicants are invited to the college for interviews with faculty and advanced graduate students. The Admissions Office contacts any finalist for the programs to schedule this interview.

Undergraduate applicants may choose to schedule an interview with a member of the Admissions staff. Interview appointments are scheduled during the week (Monday through Friday, 10 AM to 4 PM), January through

May, are predicated on staff availability, and not all requests for interview appointments can be accommodated. You can schedule an appointment by calling the Admissions Office (617-232-1555, extension 375). Should you wish to coordinate your interview with a tour of the campus, please so indicate when you request the interview.

The formal portfolio review occurs separately from the interview, but you may wish to bring four or five examples of your work with you to the interview. It is also a good idea to come prepared with questions and information you wish to discuss so that your interview is especially productive!

Deadlines for Completion of Application Requirements**

for matriculation in	Fall	Spring
BFA	April 1	*
MFA	February 1	*
MS in Art Education	March 1	November 1
Teacher Licensing	April 1	November 1
Graphic Design Certificate	April 1	November 1

MS, Teacher Licensing, and Design Certificate students may also begin their studies in the summer program.
*Not eligible for matriculation in this semester. Please note that the College no longer admits undergraduate transfers for the spring (January) semester.
**All required credentials must be received in the Admissions Office on or before the dates indicated in order to be considered for admission in that cycle. Undergraduate applicants are strongly encouraged to complete application requirements early in the spring.

Application Procedures

Undergraduate applications are reviewed on a rolling basis beginning in January; the review process involves screening of portfolios and examination of transcripts, statements, and test scores. This process may take a month or more from the date of completion of all requirements, and, therefore, applicants are encouraged to schedule completion of application well in advance of the date they must learn the admission decision.

M.S. in Art Education and Teacher Licensing applications are reviewed by Art Education faculty within the month following completion deadlines. Qualified applicants are invited to the College for an interview, and admission decisions are made by faculty committees following the interview.

Master of Fine Arts candidates are evaluated by faculty and advanced graduate students from the appropriate department in February and March. Exceptional applicants are invited to meet with faculty in March and April. Department recommendations for M.F.A. admissions are brought to the Graduate Admission Committee in April, and candidates are notified prior to May 1.

Graphic Design Certificate applications are reviewed by Design faculty in the month following completion deadlines.

Decisions

All degree and certificate program candidates are notified by mail if they have been approved for admission, not approved for admission, or placed on a waiting list. Vacancies in the programs are filled by waitlisted candidates throughout the period preceding enrollment dates.

Pre-Semester Critical Studies Program Requirement

First-time freshmen and transfers without substantial liberal arts transfer credits are considered for the Pre-Semester Critical Studies Program if their SAT verbal score is 430 or below and/or if their average high school English grade is less than B. Application review may include on-campus testing.

The Pre-Semester Critical Studies Program is designed to strengthen students' skills as readers and writers and to prepare them for the courses which constitute the Critical Studies (liberal arts) component of the B.F.A. degree. The Program develops writing competencies and strengthens reading and critical thinking skills so necessary for advanced college work in all areas.

Enrollment in this program is extremely limited. In general, those offered admission on this basis have exceptionally strong portfolios and personal presentations and evidence qualities deemed potentially important contributions to the college community. Students admitted with this requirement must successfully pass the summer Critical Studies Program as a condition of their enrollment in the College in the fall.

Pre-Semester Studio Program Requirement

Applicants who are judged strong candidates for the first year Core Program on the basis of their academic and personal characteristics but whose portfolios indicate the need for more preparation in studio fundamentals may be offered admission requiring successful completion of the Pre-Semester Studio Program.

The Studio Program focuses on drawing, which is considered an essential foundation language related to all fields of art, and explores other areas basic to Core studies. During the Studio Program there are presentations by faculty of the College and other Boston area artists and field trips to museums, galleries, and other sites.

Students admitted with the summer Studio Program requirement must successfully complete this course in order to maintain their offer of admission for the fall. The course earns three semester credits which are applied to the studio elective portion of the B.F.A. degree.

Deferred Admission

Any applicant who is offered admission to the first-year program at the College may defer that offer to the following year. Requests for deferment must be submitted in writing to the Admissions Office by September 1st of the application year. Deferred candidates should send a confirming letter and update their file by March 1 of the following year.

Students offered admission on a sophomore or junior basis may defer their applications, but will be expected to present a new portfolio for admission review the following year.

Graduate and Certificate students must reapply if they choose not to enroll in the year admission in granted.

Tuition and Fee Deposits

Any student accepted for admission to the undergraduate program at the College must submit a $50 deposit to hold a place in the class by May 1st or within one month if the offer of admission is made after April 15th.

Graduate applicants must submit a $250 tuition deposit within one month of the offer of admission.

Deposits are not refundable, but are applied against the charges for the first semester's tuition and fees. Deposits are required of all matriculating students regardless of obtained financial aid or tuition waivers.

Dormitory Deposit

Any student wishing a reservation for space in the Smith Hall Dormitory must submit a $300 dormitory deposit along with the housing reservation form. Deposits are applied toward the first semester's dormitory charges. See refund policy in this catalog for a description of dormitory deposit refunds.

Health Requirements

Massachusetts state law requires any student entering a college within the state to provide proof of immunization against Measles (given after January 1968), Mumps, and Rubella; a Tetanus/Diptheria shot within the past ten years; and a Tuberculosis test within the year prior to entering college. This proof must be signed by a physician, nurse practitioner, physician's assistant, or nurse. (Students 30 years of age or older are not required to show proof of immunization against Measles, Mumps, or Rubella.)

The College forwards immunization forms and a health questionnaire to any student offered admission to the degree or certification programs. Both the Health Questionnaire and the proof of immunization must be on file before registration is allowed.

Return of Credentials

With the exception of the application portfolio, credentials submitted in support of an application (including transcripts and letters of reference) to the college cannot be returned to the applicant.

Tours and Information Sessions

Any interested individual is invited to visit the College to participate in a group information session and tour of the facilities. These meetings are designed to give you the opportunity to "interview" the College, evaluate programs, meet students and faculty, and ask questions of particular significance to you.

Appointments for undergraduate tours and information sessions can be made on most weekdays when the College is in session. M.F.A. tours are scheduled from November through March on particular days of the week. To schedule an appointment, call the Admissions Office, extension 375.

Accreditation

*Massachusetts College of Art is a member of the American Council on Education.

*The College is accredited by the National Association of Schools of Art and Design, the only accrediting agency covering the whole field of art and design recognized by the Council on Post-Secondary Accreditation and the U.S. Department of Education. The National Association of Schools of Art and Design represents the highest traditions and aims in the education of the artist and designer.

*The Massachusetts College of Art is accredited by the New England Association of Schools and Colleges, Inc., a non-governmental, nationally recognized organization whose affiliated institutions include elementary schools through collegiate institutions offering post-graduate instruction.

Accreditation of an institution by the New England Association indicates that it meets or exceeds criteria for the assessment of institutional quality periodically applied through a peer group review process. An accredited school or college is one which has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation.

Accreditation by the New England Association is not partial but applies to the institution as a whole. As such, it is not a guarantee of the quality of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution.

Inquiries regarding the status of an institution's accreditation by the New England Association should be directed to the administrative staff of the school or college. Individuals may also contact the Association: New England Association of Schools and Colleges, the Sanborn House, 15 High Street, Winchester, Massachusetts 01890 (617) 729-6762

APPLICATION

Application instructions: this form is to be used by all applicants to degree (B.F.A., M.F.A., M.S.), Teacher Licensing, Graphic Design Certificate, or special student programs. Students wishing to register for individual courses through the Continuing Education Program should use that registration form and need not complete this application.

When you fill out this form, be sure to type or print in ink. Answer all questions; use NA (not applicable) for questions that do not pertain to you. The MassArt Admissions Office will be able to respond to your application more quickly if the information is complete, correct and legible.

The College is committed to an admissions policy which does not discriminate on the basis of race, color, creed, religion, national origin, sex, age, or handicap. We seek to provide opportunities and experience for all students on an equal basis and through affirmative action. Questions number 7, 9, 11 and 12 are optional and used for summary reporting purposes to ascertain compliance with the College's affirmative action guidelines only. These answers are not used as basis for admission or in any discriminatory manner.

The CEEB code numbers are the six-digit number for high schools and four-digit number for post-secondary institutions established by the College Board. You can learn these numbers from your guidance or transfer office; from your registration for the SATs; or, for colleges, from the FAF form (CSS uses the identical numbers). Please be sure to list the right number on the application form; incorrect or missing numbers will only delay processing your MassArt application.

Before completing the residency affidavit section, read the statement of rules and regulations governing residency status to determine if you are classified as a Massachusetts resident. If you reside in Massachusetts and are eighteen or more years of age, or under eighteen and married, you must complete part 2 of the affidavit. If you are under eighteen and unmarried and you claim residency status because your parent or legal guardian resides in Massachusetts, your parent or guardian must complete part 3 of the affidavit. If you claim Massachusetts residency because your spouse resides in Massachusetts, your spouse must complete part 3. You (or your parent, guardian, or spouse) must sign the appropriate part of the affidavit in the presence of a notary public, who will notarize the affidavit. If you are not classified as a Massachusetts resident, you must sign part 4 of the affidavit. If you are uncertain of your residency status, contact the Registrar at the Massachusetts College of Art.

Send your completed application and the correct fee to:

Admissions Office
Massachusetts College of Art
621 Huntington Avenue
Boston, MA 02115

Application Fees:

Undergraduate/residents of Massachusetts:	$10
Undergraduate/ non-residents of Massachusetts:	$40
Teacher Licensing/ residents of Massachusetts:	$10
Teacher Licensing/ non-residents of Massachusetts:	$40
Graphic Design Certificate:	$35
Graduate (M.F.A. and M.S. in Art Education):	$50

Send a check or money order for the correct amount made payable to the Massachusetts College of Art. Do not send cash.

Application fee waiver: A waiver request will be considered in cases of extreme financial hardship substantiated by a letter from the applicant's guidance counselor, social worker, financial aid officer, or clergyperson. This request should accompany the application form.

Completion of Requirements: Be sure to complete all other application requirements as listed in this catalogue. Applicants are not reviewed for admission until all credentials have been received by the Massachusetts College of Art Admissions Office. The Admissions staff periodically sends notices to you regarding missing items, but the responsibility for insuring that all requirements are met rests with the applicant. Please note that you are not considered for admission unless all requirements are submitted before the appropriate completion date.

RESIDENCY

Massachusetts College of Art

Admissions Office
621 Huntington Avenue
Boston, Massachusetts 02115

For admission to undergraduate and graduate degree programs, Teacher Licensing, Graphic Design Certificate.

1. Legal name in full: _____
   Last or Family | First | Middle
2. Permanent address: _____
   Number & Street | City | County, if Massachusetts
   _____
   State & Zip code | Area code/Phone Number
3. Present mailing address: _____
   Number & Street | City
   _____
   State & Zip code | Area code/Phone no. | Last date to use this address
4. Other last name which may appear on credentials: _____

*7, 9, 11 & 12 are optional

5. Nickname: _____ 6. Social Security Number: _____ 7.* Sex: ☐ Male ☐ Female

8. Citizenship: ☐ United States ☐ Other _____
   name of country
   If not a U.S. citizen, what type of visa do you now hold? ☐ permanent resident ☐ refugee ☐ student visa (F1) ☐ visitor visa ☐ other (please indicate) ☐ none

9.* U.S. citizens or permanent residents of the U.S.:
Ethnic Origin: ☐ African-American, not Hispanic ☐ Asian or Pacific Islander ☐ Cape Verdean ☐ Hispanic, including Mexican, Puerto Rican, Cuban, Central or South American ☐ Native American ☐ White, not Hispanic ☐ Other _____ (please indicate)

10. Veteran Status: ☐ Veteran Service branch:_____ Entry date:_____ Separation date:_____

11.* Birthdate: _____
Month | Date | Year

12.* Birthplace: _____
City | State | Country

13. Applying as:
Undergraduates—B.F.A.
☐ first-time freshman
☐ transfer freshman
☐ sophomore transfer—*more than 21 but less than 45 transferable studio art credits*
☐ junior transfer—*more than 45 transferable studio art credits*
☐ special student
☐ readmission candidate

Certificate
☐ Teacher Certification Program
☐ Graphic Design Certificate Program

Graduate
☐ M.F.A.
☐ M.S.A.E.

14. Applying for:
☐ September 19___ ☐ January 19___* ☐ Summer 19___*

**Certificate and M.S.A.E. only*

15. Will attend:
☐ full-time ☐ part-time

16. Will study:
Freshman applicants: please check the program in which you are most likely to concentrate. Sophomore and junior transfers and all M.F.A. applicants: please indicate one choice of major concentration.
☐ Art Education
☐ Art History†
☐ Design
  ☐ architectural design
  ☐ fashion design
  ☐ graphic design
  ☐ illustration
  ☐ industrial design
☐ Fine Arts Two-Dimensional
  ☐ painting
  ☐ printmaking
  ☐ printmaking/graphic design†
☐ Fine Arts Three-Dimensional
  ☐ ceramics
  ☐ fibers
  ☐ glass
  ☐ metals
  ☐ sculpture
☐ Media & Performing Arts
  ☐ film
  ☐ photography
  ☐ interrelated media

†*not offered on the graduate level*

17. Do you plan to apply for Financial Aid? ☐ yes ☐ no Date F.A.F. was filed:_____

18. Do you plan to apply for space in the College Dormitory? ☐ yes ☐ no

19. High School most recently attended: _____
Name of School
_____
City & State | CEEB Code No. | Date of graduation
Type of School: ☐ public ☐ parochial ☐ independent ☐ evening high school

20. Post-Secondary: Please list all colleges, universities, technical schools, and any other post-secondary programs attended starting with last attended and working backwards chronologically. Attach a separate list if necessary.

name of college	city & state	CEEB no.	from/to	Degree earned

21. If you have taken or plan to take any of the following tests, indicate date(s) below:

☐ SAT (Scholastic Aptitude Test):_____ ☐ ACH (CEEB Achievement Tests):_____

☐ CLEP (College Level Examination Program):_____ ☐ AP (Advanced Placement Test):_____

☐ TOEFL (Test of English as a Foreign Language):_____ ☐ GED (General Education Diploma):_____

22. Have you previously applied to the Massachusetts College of Art as a degree or certificate applicant?

☐ yes ☐ no If yes, please indicate year and program_____

23. Have you attended: ☐ Mass Art Saturday Studios: year(s)_____

☐ Mass Art Summer Program for High School Students: year(s)_____

☐ Mass Art Continuing Education Program: year(s)_____

24. Have any of your relatives attended Mass Art? If so, please give name, relationship, and dates attended:

_____

_____

MASSACHUSETTS COLLEGE OF ART 1873

I understand that information about applicants that is furnished to the Massachusetts College of Art will be kept confidential and will only be released to public higher education system personnel authorized by the Massachusetts Board of Regents to receive this information, or to educational agencies and institutions for research study purposes, and

I hereby certify that the information furnished on the Application Form is complete and accurate. **Concealment of facts or untruthful statements may subject you to denial of admission to the College.**

_____
Applicant signature

_____
Parent or guardian signature (if applicant is under 18)

_____
Date

Enclose appropriate application fee.

If you wish an undergraduate applicant interview, please indicate preference:

Dates _____

Time of day _____

Residency Affidavit

Massachusetts College of Art

This page must be completed in all applications. Please read the statement of rules and regulations governing the residency status of students for tuition purposes.

Note: Concealment of facts or untruthful statements may subject you to denial of admission to the College.

Part 1 (to be completed by all applicants)

Legal Name (Last, First, Middle): Social Security Number:

Permanent Address:

No. Street City County State Zip

Since (Mo./Day/Yr): Date of Birth: City and State of Birth:

Are you a U.S. Citizen? ☐ Yes ☐ No

If not, provide your alien registration number and attach a xeroxed copy of your alien registration card (front and back). If you hold a temporary visa, please indicate the type of visa.

Alien Reg. No.:

Type of Visa

Name of Parent or Legal Guardian: Relationship:

Parent Permanent Address: Since:

No. and Street City County State Zip

Part 2 (to be completed by Massachusetts residents 18 or more years of age, or under 18 and married—see instructions)

I (print name) , being first duly sworn, on my oath say that I am eighteen years of age or older, or under eighteen and married, and that I have read the rules and regulations governing the residency status of students for tuition purposes at Massachusetts College of Art and that pursuant to said rules and regulations I am a resident of the State of Massachusetts. I have continuously resided in the state of Massachusetts since:

Applicant's Signature: Date:

Subscribed and sworn to meet me this day of 19

Notary Public (seal)

State of S.S.

County of

Commission expires

Part 3 (to be completed, if appropriate, by the applicant's parent, guardian, or spouse—see instructions)

I (print name) , being first duly sworn, on my oath say that I am the

☐ father ☐ mother ☐ guardian ☐ spouse of (print name of applicant)

I have read the rules and regulations governing the residency status for tuition purposes at Massachusetts College of Art; and that pursuant to said rules and regulations I am a resident of the State of Massachusetts. I have continuously resided in the State of Massachusetts since:

Signature of Parent, Guardian, or Spouse Date:

Subscribed and sworn to before me this day of 19

Notary Public (seal)

State of S.S.

County of

Commission expires

Note: If the applicant's parents are divorced or if this affidavit is executed by someone other than a parent of the applicant, the affidavit must be accompanied by satisfactory evidence that the party signing the affidavit is the legal guardian of, or married to, the applicant.

Part 4 (to be completed by applicants who are *not* residents of Massachusetts)

I do not qualify for classification as a Massachusetts resident as defined in the rules and regulations governing the residency status of students for tuition purposes at the Massachusetts College of Art.

Applicant's signature:

Date:

MASSACHUSETTS COLLEGE OF ART 1873

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Massachusetts College of Art
621 Huntington Avenue
Boston, Massachusetts

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